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Directed by Dr. William P. Carroll. 123pp.

Since 1964 and the first printed edition of *Missa Luba* by Guido Haazen, this work has been performed countless numbers of times all over the world. *Missa Luba* continues to have a large number of performances each year, despite the fact that there is very little research available, and the only published edition is wholly insufficient in producing an authentic performance. To date, the following has not been published in any known academic publications: 1) a biography of Guido Haazen, 2) research into the first choir to sing *Missa Luba,* 3) a detailed explanation of the collective improvisational nature of the work, and 4) a comparison of the folk melodies used as models to the corresponding sections of each Mass movement.

The purpose of this document is to provide a new edition of *Missa Luba* and an analysis of the work useful to a conductor. The reasons why a new edition is needed and what changes are made to the existing edition will be discussed, along with an analysis, which will cover the work's historical background, structure, and performance practice concerns.

The document will incorporate recent research into this subject, especially that of interviews with Guido Haazen prior to his death in 2004, and a more accurate transcription of the original 1958 recording. Also, significant to this project is a description of the ethnic instruments used in the original performances of *Missa Luba* and

suitable modern substitutions. Research conducted at the Central Africa Museum in Tervuren, Belgium will be primary in this discussion.

The result of this document will be a new edition of *Missa Luba*, more accurately reflective of the 1958 recording and early performances, and will provide much needed research into its creation, structure, and performance.

MISSA LUBA: A NEW EDITION AND

CONDUCTOR'S ANALYSIS

by

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APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of The Graduate School at the University of North Carolina at Greensboro.

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CHAPTER I

INTRODUCTION

Missa Luba was first performed in March of 1958 at St. Bavo, a Catholic mission in the town of Kamina, located in what was at the time the Belgian Congo, now the Democratic Republic of the Congo. Guido Haazen, along with a choir of forty boys and seventeen men, through a process of collective improvisation, created a new Mass setting. The process linked existing regional folk melodies to the text of the Ordinary of the Mass. Joachim Ngoi, the first tenor soloist to perform *Missa Luba*, improvised the familiar melodies but with the Greek and Latin text inserted in place of the original language. The choir instinctively responded in harmony to the tenor's call. The result was an original Mass setting, unparalleled in its ability to be one hundred percent African and yet consistent with the mandates of a pre-Vatican II Catholic church.

Haazen transcribed *Missa Luba* in 1964, due to pressures from many people around the world wanting to perform the Mass. The first electronically engraved edition appeared in 1969 and is published still today. Since 1969, it is performed all over the world each year, and its reputation continues to grow, as interest in the music of Africa has increased significantly in recent years.

In light of the interest expressed in *Missa Luba*, this document will strive to address the dearth of academic research into this work and to provide a more accurate and updated performing edition. Currently, there is no published biography on Guido

Haazen or his choir, Les Troubadours du Roi Baudouin, who were the first to perform *Missa Luba*. There is also no published record of the creation process responsible for bringing *Missa Luba* to the world stage, and no early performance history of the work in print.

Furthermore, the only edition in print at this time, published by Lawson-Gould, is fraught with errors, omissions, scoring irregularities, and often times notated in such a way as to be inconsistent with the original 1958 recording, from which the edition was transcribed. The problems associated with the Lawson-Gould edition make an authentic performance of *Missa Luba* nearly impossible, unless a choir and/or director is familiar with the music and instruments of the Luba people of Central Africa. A new edition of *Missa Luba*, a significant contribution to the choral repertory, is sorely needed.

Because there is so little research published on *Missa Luba*, a large amount of research for this document is in the form of personal interviews with people closely associated with the work, and the instruments and practices of the Luba. It was the authors great pleasure to have had opportunity to interview Guido Haazen, first via e-mail in 2003, and then to spend a week with him in Belgium in March of 2004, just five months prior to his death.

Other interviews include Ngo Semzara (Jean) Kabuta, a professor of African Linguistics at the University of Louvain and a choir boy in Les Troubadours du Roi Baudouin in 1958. Also, Dr. Jos Gansemans, ethnomusicologist at the Central Africa Museum in Tervuren, Belgium and the worlds leading expert on the music and instruments of Central Africa, was immensely helpful in identifying and describing the

instruments used in the original performances of *Missa Luba*. A comparison of the folk melodies to their counterpart in *Missa Luba* relies heavily upon the research of Christopher Klein in his book “Messkompositionen in Afrika,” one of the only printed sources of scholarly information about the music of *Missa Luba*.

The new edition of *Missa Luba*, included in this document, is presented as a more accurate transcription of the 1958 recording, taking into account personal anecdotes and reminiscences by Guido Haazen, and uses updated engraving and notational practices. The new edition also provides notation for the kyondo (log drum), missing completely from the Lawson-Gould edition, and guidelines for the improvisational sections of the Mass. A detailed explanation of all the changes made to the Lawson-Gould edition is included in Chapter Four.

Lastly, this document will provide helpful information to a conductor, singer, percussionist, or enthusiast desiring to perform a more authentic version of *Missa Luba*. Performance practice suggestions are made in Chapter Five for the instruments, chorus, soloist, and conductor. Suitable modern instrument substitutions for the native instruments will aid a conductor or percussionist in his or her selection of the most appropriate instruments to use.

It is the hope of the author that this document will, if but in a small way, fill in the gap of missing information regarding what makes *Missa Luba* so popular and exciting to perform. Desirable also is that this paper will serve as a catalyst for further research, which will serve to broaden our understanding of the great music of Central Africa.

CHAPTER II

HISTORICAL PERSPECTIVE

Guido Haazen Biography

Guido Haazen was born Mauritz Jan Lodewyjk Haazen in Antwerp, Belgium on September 27, 1921, and died August 20, 2004 in Bonheiden, Belgium. Haazen came from a large family of four boys and five girls. Although Haazen's father worked for the railroad, he had a passion for the church and its music and encouraged each member of his family to develop his or her musical talents. As a result, Haazen's family sang together regularly, and particularly enjoyed singing Bach motets and works by Palestrina, di Lassus, and other master composers. When discussing his family and their musical aptitude, Haazen said that between the eight children and two parents, all the voice parts were well represented and they were quite an accomplished small ensemble.[1]

Haazen and two of his older brothers sang in the school choir and all three later became Franciscan priests. In 1935, Guido attended a general education Catholic high school in Lokeren (between Ghent and Antwerp), where for the next six years he studied Greek and Latin. His studies at the high school were interrupted in 1940 when he escaped the draft, which would have forced him to fight for Belgium in World War II, by fleeing into southern France. After spending three months in France and becoming quite

[1] Guido Haazen, interviewed by author, 12-16 March 2004.

ill, Haazen was ordered back to Belgium by the Belgian government and was allowed to finish his sixth year of high school in Lokeren.

In 1941, as a novice, Haazen entered the cloister in Tielt, near Gent, and spent a year in preparation for the priesthood. Haazen then went to the cloister at Raken, in the province of Limburg, and spent two years studying philosophy, followed by a four year stay at the cloister at St. Truiden, where he studied theology. It was while studying in Raken that Haazen took his Christian name "Guido," a practice common among the Franciscan community. When asked if there were any significance to his selecting the name Guido, Haazen replied lightheartedly, "No. It was one of the only ones left."[2]

In 1947, Haazen was ordained as a Franciscan priest at Raken before going to Turnhout in Flanders to spend one year studying homiletics and the receiving of confessions. After completing his studies, Haazen remained in Turnhout where he spent his first year working as a priest, with his primary responsibilities of leading a choir of men and boys. The choir he formed in Turnhout was named "Les Troubadours," modeled after St. Francis of Assisi. In each of his succeeding posts, the choirs Haazen would form would all be known as "Les Troubadours," including the legendary Les Troubadours du Roi Baudoin in the Congo, who performed *Missa Luba* for the first time.

In 1950, Haazen transferred to Eeklo while he was waiting to go to China as a missionary. In Eeklo, Haazen continued his work with a men and boys choir, which became very well known in the region for their high quality singing. The choir

[2] Guido Haazen, interviewed by author, 12-16 March 2004.

specialized in Gregorian chant and the music of Palestrina, Orlando di Lassus, and Flemish folk songs.

In 1953, after waiting for and being denied permission for three years to go to China, Haazen finally agreed to go the Belgian Congo[3] as a missionary. Haazen served at the Catholic Mission, St. Bavo, in Kamina, in the Kaatanga Province, which is the southernmost province in the Democratic Republic of the Congo (DRC).

Kamina

The Belgian Catholic church sent Franciscan priests to the Congo as early as 1922 and established two mission schools in Kamina in the 1930's, one for boys and one for girls. By the time Haazen arrived at the school for boys (ages 2 to 15 years) in 1953, there were approximately 2,000 boys and 40 teachers. The school was not a residential campus and those who attended had to walk, some from very far away. Interestingly, the school did not provide meals, so many of the boys ate one large meal in the morning and not again until they arrived back home in the evening. The purpose for the mission school was simply stated. . . "to make Christians."[4] Other organizations and humanitarian groups were well established in the region working to provide other health and human services.

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[3] The *Belgian Congo* became known as the *Democratic Republic of the Congo* when it achieved independence from Belgium on January 30, 1960. In 1975, it was renamed *Zaire* by the then president Mobutu, only to be renamed again the *Democratic Republic of the Congo* in 1997, after Mobutu was ousted from power.

[4] Guido Haazen, interviewed by author, 12-16 March 2004.

Many of the students and teachers lived in Kamina, which at the time had a population of about 16,000. There was a significant white population there also, which served as a major trading and business center for the region. There were usually three or four missionaries who lived with the native population in Kamina, and three or four priests who lived at the school. The campus and living quarters for Haazen and the other priests were very modest structures with few amenities.

Haazen was responsible for the overall guidance of the school where he taught music, led the choir, and in the church took confessions and preached on a regular basis. Other priests taught other general subjects and religion courses and were responsible for evangelizing in the community. Haazen's responsibilities kept him mainly at the school working with the boys and planning and implementing worship.

Haazen said that it wasn't long before he discovered the beauty of the native singing and songs. He was impressed with the innate musicality and profundity of music within everyday life. However, Haazen was surprised to discover that in church, his native congregation sang only music of Western culture. The richness and fullness of their own culture was, at best obscured, but at worst subverted to that of the culture of the church.

> Ik ontdekte daar vlug de onvoorstelbare muzikaliteit van de Afrikanen. Hun liederen, hun dansen en hun aangeboren gevoel voor ritme. Tot mijn grote teleurstelling hoorde ik in de kerk alleen maar Europese gezangen die zij van de vroegere missionarissen hadden geleerd. Dar verbaasde mij enorm. Ik had namelijk vlug ontdekt dat zij spontaan al hun gevoelens van vreugde en verdriet uitdrukten door te zingen en te dansen. Bij elke gelegenheid werd er gezongen en gedanst. Maar hun gevoelens van gods-dienst konden ze alleen maar uiten door de Westerse liederen, weliswaar met aangepaste inlandse teksten. Dat leek mij totaal misplaatst. Natuurlijk

> had ik goed begrepen dat mijn voorgangers moeilijk anders konden doen. Zij hadden toen geen keuze. Hun eerste en voornaamste taak was om in Afrika iets totaal nieuw te brengen : de Blijde Boodschap van het Christendom. [5]

It is in this context that Haazen formed the first choir at Kamina, Les Troubadours. Haazen formed the choir of 40 select boys and 17 teachers within his first year in residence, initially singing Western choral music. Haazen found a number of Flemish children's folk songs translated into Swahili and arranged for two or three voices which he used to train the choir, eventually building to more substantial sacred music of Palestrina, Bach, di Lassus, and others.

Each day, at the end of rehearsal, Haazen would ask the men and boys to sing their own music. At first reluctant to sing their native songs, for years considered pagan and evil, they eventually relented and allowed Haazen to experience the beauty of their music and culture. Haazen has said that the innate beauty of the music was at times hidden beneath poor vocal and musical habits. He slowly began to work with the choir on basic concepts of starting and stopping together and how to sing without "shouting." This seemed eminently popular with the choir, who gained an even greater sense of pride in their own music as the Kamina community began to respond with overwhelming

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[5] Soon I discovered the unbelievable musicality of the Africans. Their songs, their dances and their profound sense of rhythm was a revelation to me. But to my great disappointment I noticed that in our missionary church they only sang the old European hymns and songs that they had learned from our missionary priests! It surprised me greatly because I had already noticed that the Africans could express their feelings of joy and sorrow by singing and dancing. At each occasion they would do this with surrender and conviction! But under the care of the missionary church they could express their religious feelings only by singing western songs, be it with adjustments in the texts. This seemed to me very inappropriate. But the priests that had done this before me had little choice. It was the only way they saw their task being performed properly... Their first and foremost task was - to bring the 'Good Tidings of Christianity'. (Guido Haazen, interviewed by author, translated by Peter Schütte, e-mail, 17 June 2003.)

delight in hearing this music performed so well. The choir's first performance took place in 1954 at the Hotel de la Gare in Kamina to a mixed black and white audience, with acclaimed reviews.

> Ik selecteerde een 40 goede stemmen en liet ze elke dag hun eigen liederen zingen. Het waren originele werkliedjes, spelliedjes, dodenzangen, huwelijksliederen e.a. De schoonheid van de liederen was nogal verduisterd door de ruwheid, het ongedisciplineerde van hun manier van zingen. Ik wou dat zij zelf gingen ervaren hoe mooi die liederen zijn. Want ik had allang begrepen dat zij een sterk minderwaardigheidscomplex hadden ten opzichte van hun liederen. Vooral tegenover de Blanken voelden ze zich beschaamd. Maar als blanke was het niet aan mij om hen te zeggen hoe het wel moest. Dat was de reden waarom in met het koor ook Europese koorwerken heb aangepakt. Daar was ik wel in thuis. Zo leerden ze bv. "gelijk beginnen" en "gelijk eindigen". Ook hoe men echt kon "zingen" en niet alleen "roepen"
>
> En automatisch begonnen ze die principes van estetiek toe te pasen op hun eigen liederen. Zo kwam de schoonheid pas echt tot zijn recht. En geleidelijk begonnen ze te voelen dat zij niet moesten onderdoen voor de Westerse liederen. Toen we een zangavond gaven voor de Blanken van Kamina werden ze zo spontaan toegejuicht dat het duidelijk was hoe die Blanken verrast waren door de schoonheid van hun liederen. Dat gaf hen een sterk gevoel van eigenwaarde.[6]

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[6] I selected 40 good voices and let them, each day, sing their own songs. They were work songs, game songs, songs for occasions of illness, death and marriages, and many others. The real beauty of these songs was still hidden by the coarseness and lack of voice training and discipline. I wished that they would learn to experience the great beauty of their songs. It was also clear that they suffered a feeling of inferiority about their songs when it came to sing them for the White Man, and they would feel ashamed. But as a White man it was not up to me to tell them how they had to do it. This was the reason why I practiced European music with them also because I felt at home with them. This is how, for instance, they learned the concept of starting and ending at the same time...., and also how to 'sing' rather than just 'yelling' or shouting. So, slowly they began to incorporate this kind of esthetics into their own native singing and it was fantastic how this began to bring out the beauty of their own songs much better. And slowly these boys began to realize that they did not have to feel less with their musical expression when around us Whites. Once, when we gave a singing concert for the Whites in Kamina, there was a spontaneous ovation for the choir, for it had been a total surprise for the White people how beautiful this native singing was. It gave the African students a new and a deep feeling or self value and pride in their culture. (Guido Haazen, interviewed by author, translated by Peter Schütte, e-mail, 17 June 2003.)

The Creation of *Missa Luba*

After gaining some success with singing both Western choral music and their own native music, Haazen had a desire to have the choir sing a Mass in what he called 'native style.' This was, of course, quite progressive as up to that time no drums or native instruments were permitted in the church and all the music had to be sung in Latin. Even so, Haazen approached several of the priests with the idea of a native Mass, and he received immediate negative reactions to the suggestion.

Then, in 1957, after a visit from the King of Belgium, for whom the choir sang and in return was honored with receiving the title "Les Troubadours du Roi Baudouin,"[7] they received an invitation to sing at the 1958 World Exhibition in Brussels, Belgium. The priests became very excited about the opportunity to travel with the choir to Belgium and Haazen, seizing the opportunity, convinced them that now was the time for an African Mass sung by Africans. With final approval from the head priest of the community, who was also known for his quiet progressiveness, Haazen presented the idea to the choir.

Haazen first worked through the idea of an African Mass with two of the most important native teachers at the school, Andre Lukusa and Joachim Ngoi. Haazen did not feel up to the challenge of composing the music for the mass, but knew of the choir's innate ability to improvise. His proposition to Lukusa and Ngoi was that the music come directly from their own folk song repertory, but with the Latin text improvised over the top of the original language. Haazen's part was to guide the process, and, where

[7] Translated "The Singers of King Baudouin."

necessary, make suggestions for folk songs that could be used as models on which to build the Mass. Haazen was thus more of an impresario in this process, while Ngoi, the tenor soloist, was in truth the inspirator.[8]

> Ik heb vanzelfsprekend nooit een melodie van de Missa Luba zelf geschreven. Dat zou een onvergeeflijke fout zijn geweest. want Afrikaanse melodieŒn worden niet gecomponeerd aan de piano en zeker niet 'vastgespijkerd.' Alles groeide uit hun onvoorstelbaar talent om te improviseren in groep. Zij kunnen dat omdat zij van bij de geboorte geleerd hebben te luisteren naar het geheel. (Anders kan men niet improviseren.) Alle melodieŒn werden afgeleid van de collectieve improvisatie zoals in het Credo.[9]

Haazen, because of his early church studies and interest in the music of the church, was quite familiar with the concept of a parody mass. However, the idea for the creation of an African Mass using African music, but with Latin text and *improvised collectively*, was unparalleled at the time. Indeed, of all the African Masses written from 1900-1965, none has a similar process of creation.

All of the movements of *Missa Luba* were organized and the Mass was presented for the first time, March 23, 1958, only one day before they were to leave for Belgium. The Mass was sung at the church at St. Bavo from the choir balcony in the back of the

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[8] The term "inspirator" is used in the book, Singing Africa, written to commemorate the six-month tour of Les Troubadours de Roi Baudouin to Belgium.

[9] I have never attempted to write even one melody of the Missa Luba. This would have been an unforgivable error because African music is not composed at the piano and 'nailed down'. Everything grew out of the unbelievable talent for improvisation as a group. They can do this because the have learned already at birth to listen to the whole. (a condition for improvisation). All the melodies originated from the collective improvisation, like the Credo. (Guido Haazen, interviewed by author, translated by Peter Schütte, e-mail, 28 August 2003.)

sanctuary. Haazen's recollection of that day recalls that upon the very first instrumental measures, the entire congregation turned around to see what was happening. This was the first time anyone had ever heard drums and other native instruments in the church. After the first couple of movements, the congregation began smiling and moving their heads to the rhythm of the music. *Missa Luba* was an immediate success.

Touring Belgium and Europe

One of the most remarkable parts of this story is that Haazen was able to bring forty African boys (ranging in age from nine to fourteen) and seventeen teachers from the Congo to Belgium for a six month tour. The sheer logistics of organizing it all was staggering. None of the boys had ever flown and most had never even seen an airplane. Parents were, as one could imagine, in need of much reassurance. Ngo Semzara (Jean) Kabuta, a professor of African Linguistics at the University of Louvain and a choir boy in Les Troubadours du Roi Baudouin in 1958, recalls that Haazen met with family members of every chorister to reassure them that the boys would be cared for quite well. Kabuta also recalls that his grandfather organized a special tribal service for his grandson, the purpose of which was to turn his flesh into something which would not be pleasing to eat. It seems Kabuta's grandfather was convinced that the white men were going to send the boys to Europe so that they could be eaten[10]. Indeed, Haazen had many concerns to answer and reassurances to give.

[10] Ngo Semzara (Jean) Kabuta, interviewed by author 15 March 2004.

The choir arrived in Belgium on March 24, 1958, and was housed in a special pre-fabricated building near the Central Africa Museum in Tervuren[11]. Their quarters, which would serve as their home for the duration of their six month stay, were also equipped with several classrooms to have daily instruction. For many of the boys, this was the first time in their lives they had had such a consistent schedule and meal provisions three times per day. Kabuta said that at the end of the six month stay in Belgium, the average weight gain per child was approximately 10-15 pounds. Many of the boys expressed a desire to stay in Belgium, knowing full well the political and social unrest that awaited them when they returned home to the Congo. In fact, Jean Kabuta did return to Belgium soon after the tour and lived with family members of Haazen until leaving for college.

The choir's first European concert was at the Palace of Arts in Brussels on April 15, 1958, attended by many dignitaries including His Royal Highness, Prince Albert of Belgium. This was the first of some 130 performances throughout all of Belgium as well as cities in Germany and Holland. A great many of their performances were at the Pavilion of the Catholic Missions at the World Exhibition in Brussels.

It was at the Pavilion at the World Exhibition that Philips Recording Company set up a makeshift studio under the bleachers to record Les Troubadours du Roi Baudouin. Over two days, May 19 and 20, 1958, Philips recorded the choir singing everything in their repertory, from *Missa Luba* and other African folk songs to works by Palestrina and Mozart. The subsequent albums produced by Philips each contained a portion of the repertory captured on May 19-20, 1958. Most all of the albums released by Philips

[11] The Central Africa Museum in Tervuren is the largest Museum dedicated to Central Africa in the world.

contain *Missa Luba* and some folk songs, but a few of the albums also contain some of the Western music sung by the choir. Philips has released dozens of albums between 1958 and 1990 of *Missa Luba*, each with a slightly different cover jacket and repertory, but in truth, all are a reproduction of the May 19-20, 1958 recording session.

There is only one other professionally produced recording of *Missa Luba*, released also by Philips, but using a non-Congolese choir, conductor, instruments, and instrumentalists. Boniface Mganga and the Muungano National Choir of Kenya recorded *Missa Luba* and some Kenyan folk melodies, released on the Philips label in 1990.[12] This cleanly produced and polished interpretation of *Missa Luba* is interesting to hear and indicative of many modern performances. However, the slow tempos, non-Central African instruments and rhythms, and misinterpretation of improvisational techniques produce a highly inaccurate performance of *Missa Luba*. In fact, despite a well financed project, no one from Philips or the Muungano choir consulted with Haazen regarding this recording.

What at first glance appears to have been a lack of disciplined research may in fact be one of the very highest compliments to *Missa Luba* that can be given. For many throughout Africa, *Missa Luba* has transcended a regional anomaly and has become a national treasure. It is considered a symbol of the greatness of the African continent. Its coming into existence during the turbulent 1960's and subsequent explosion of nationalistic pride, in many ways, gave voice to a movement, or at least gave another reason to be proud to be African. *Missa Luba* is no longer the exclusive property of the

[12] Philips 426 836-2, 1990.

Congo, but belongs to the whole of Africa. Therefore, Mganga's 1990 interpretation of *Missa Luba*, although not stylistically accurate or authentic, is none the less of testament to its greatness.

Post-1958

Les Troubadours du Roi Baudouin concluded their six month stay in Belgium on September 30, 1958 and returned to the Congo where they spent two years singing and touring much of the country. Haazen left the Congo and returned to Belgium in 1960. The choir was taken over by a former chorister, Jerome Benene, who continues to conduct the ensemble today. The choir has done much touring throughout Africa and continues to have large audiences.

Haazen began studying music pedagogy, history, and theory at the Conservatory for Music in Antwerp upon his return to Belgium in 1960. In 1962, he was appointed to the cloister at Genk in Limburg where he formed a choir, and taught flute and recorder ensembles, as well as religion, and general academic pedagogy. Haazen left the order of Franciscan Priests in 1965, and the church altogether in 1966, when he married Liesje Aendekerk. He began working as a translator for a Flemish printing company and moved to Bonheiden where he and his wife raised seven foster children. After retiring in 1979, Haazen took up many creative and artistic endeavors including photography, painting, and ceramics, which he mastered and enjoyed until his death on August 20, 2004.

Over the last forty to fifty years, *Missa Luba*, particularly since the publication of the manuscript in 1964, has garnered world-wide acclaim and attention. It appears regularly on concert series and performances all over the world. Touring percussion ensembles such as the Ethos Percussion Ensemble of New York perform the work many times each year with community choruses, school choirs, and college choirs[13]. A quick search on the internet yields dozens of sites which boast *Missa Luba* as a part of their repertory.

The factors which make *Missa Luba* so endearing to many conductors are 1) it is authentically African and not a western arrangement of African rhythms, 2) it is accessible for even a modestly talented choir, including children singing the treble parts, 3) it is a significant contrast to many things programmed for concerts, 4) it is relatively short at just 15 minutes from beginning to end, and 5) it is relatively inexpensive to produce requiring only a small percussion ensemble and one tenor soloist. Yet, as popular as it is, there is still very little known about this great work and the people who created it.

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[13] Michael Sgouros, Ethos Percussion Ensemble, interviewed by author, 28 February 2005.

CHAPTER III

CONDUCTOR'S ANALYSIS

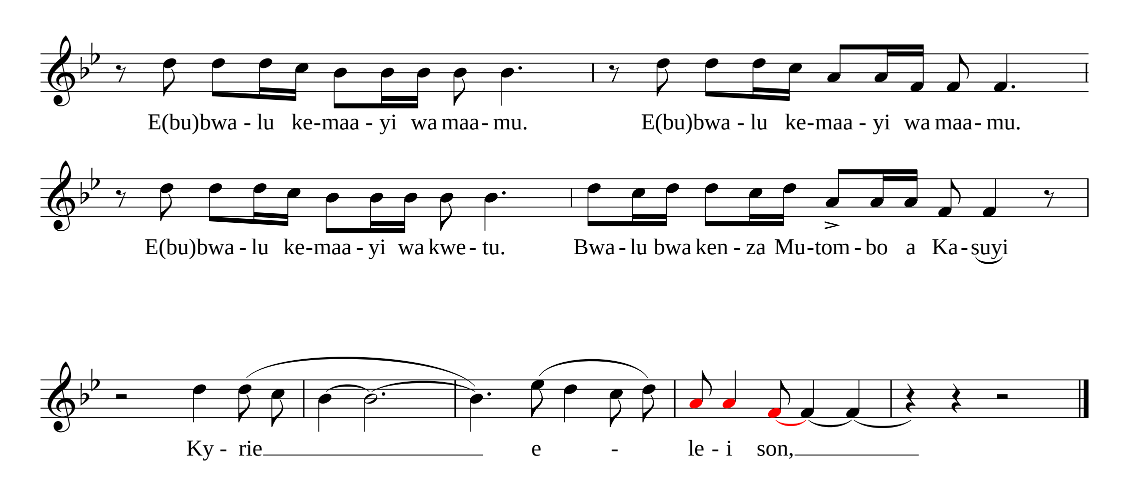
Missa Luba is largely call and response, that is, alternating between two sets of performers or groups of performers. Joachim Ngoi, the first tenor soloist to sing *Missa Lub*a, would line out a 'call' from an existing folk melody, but with the Greek and Latin text of the Ordinary of the Mass replacing the original folk text. The choir would 'respond' to Ngoi's call, collectively improvising in harmony. This call and response process is found in every movement except the *Sanctus*, which will be discussed in the coming pages. The challenge was thus to find folk songs whose music would undergird and strengthen the ethos of the Mass text. Because no single folk song could support the demands of an entire Mass movement, we find that multiple melodies are used in most of the movements of *Missa Luba*. In all of the movements where the rhythms of the folk song and Mass text could not match, then, improvisation took over.[14]

Kyrie

The *Kyrie* is written in the style of a 'kasala,' which is a Luba song of mourning. Haazen suggested the men and boys sing a certain portion of the kasala *Ebu bwale*

[14] All of the folk melodies notated in this chapter are transcriptions from Christopher Klein's book on African Mass composition, "Messkompositionen in Afrika," pp.270-313.

kemaayi[15] to the words of the *Kyrie* (see example 3.1). To this the soloist sang the melody with the Greek text substituted, and the boys responded in harmony. The original folk song has no significant variation in the melodic material, so in *Missa Luba*, to add variety, Ngoi intoned the same melody a third higher, creating an AA'A structure. The ongoing repetition of the one short phrase is typical for African call and response: repetitions, intertwined with random variations.



Example 3.1

Since the *Kyrie* was the choir's first experiment at merging their own folk songs with the Mass text, it is important to note something of how the choir felt once they had achieved some success. For the first time, the sacred text of the Church was being sung with what had been formerly conceived as paganistic music. Haazen suggests that as the choir became more confident through the process of creating the Mass, they were

[15] This song appears on the Philips 1965 recording.

emboldened by the fact that this creation was uniquely their own. They were able to sing about their faith in God, but they didn't have to do so using "the white man's" music.

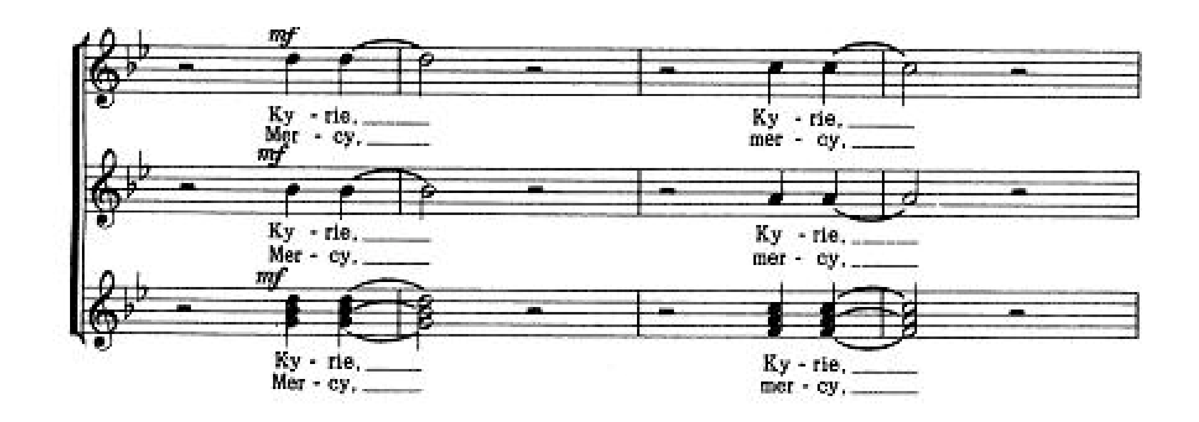
> Het ontstaan van het KYRIE was enorm belangrijk voor het koor. Daar hebben ze aangevoeld dat het echt niet zo moeilijk was om die latijnse tekst in hun eigen stijl te zingen. Dat gaf hen de overtuiging dat het inderdaad echt iets van hen was geworden. En zo hebben ze de latente angst om de Afrikaanse ritmes en heidense tamtams in de kerk te brengen geleidelijk voelen wegvallen.[16]

In the opening of the *Kyrie*, in 'g-minor,'[17] the choir sings almost entirely on two chords, i and VII (on the *non*-raised or "flat" seventh). There is no effort to avoid parallel fifths or octaves, which give ear to the non-traditional sound (see Example 3.2). Following a more Western form, the structure of the *Kyrie* is traditionally ternary with the normal 'Kyrie-Christe-Kyrie' (ABA) pattern seen in many Mass settings. Unique however, is that the middle section uses essentially the same music as the first and last, which creates the structure A A' A''. The middle section achieves a necessary amount of contrast to be considered a "contrasting middle" through the use of changing choral textures.

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[16] The development of the *Kyrie* was very important for the choir. They naturally sensed that it really was not so difficult to sing the Latin text in their own way. To do it this way convinced them that they were singing something that was THEIRS. (African, and not European-White). This caused again that they saw that the Church's always latent fears for their African rhythms and pagan tam tams music, played in the white Catholic Church, slowly began to diminish and finally - disappear. (Guido Haazen, interviewed by author, translated by Peter Schütte, e-mail, 8 July 2003.)

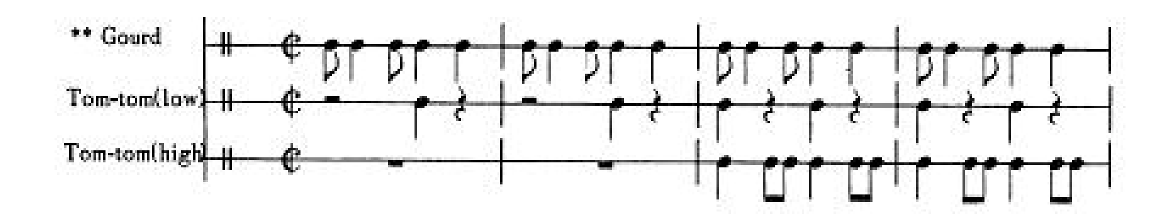
[17] A close examination of the 1958 recording reveals that the pitch of 'G' is faintly heard, if at all, throughout the entire *Kyrie*. The bass line can more prominently be heard alternating between B-flat and F, which would ultimately change the tonality to B-flat Major. The new edition reflects this ambiguity by placing all 'G's' in parenthesis.



Example 3.2

Within each section there is a mini-ternary model as well, giving us the pattern: A (aa’a) B (aa’a) A (aa’a). The opening A-section melodic material is presented by the soloist, while the ‘Christe,’ or B-section is chorus alone. The return to the ‘Kyrie’ and original A-section music is sung by the men and the sopranos, displaced by one measure. The effect creates a cacophonous moment, simulating the weeping and crying of a whole community.

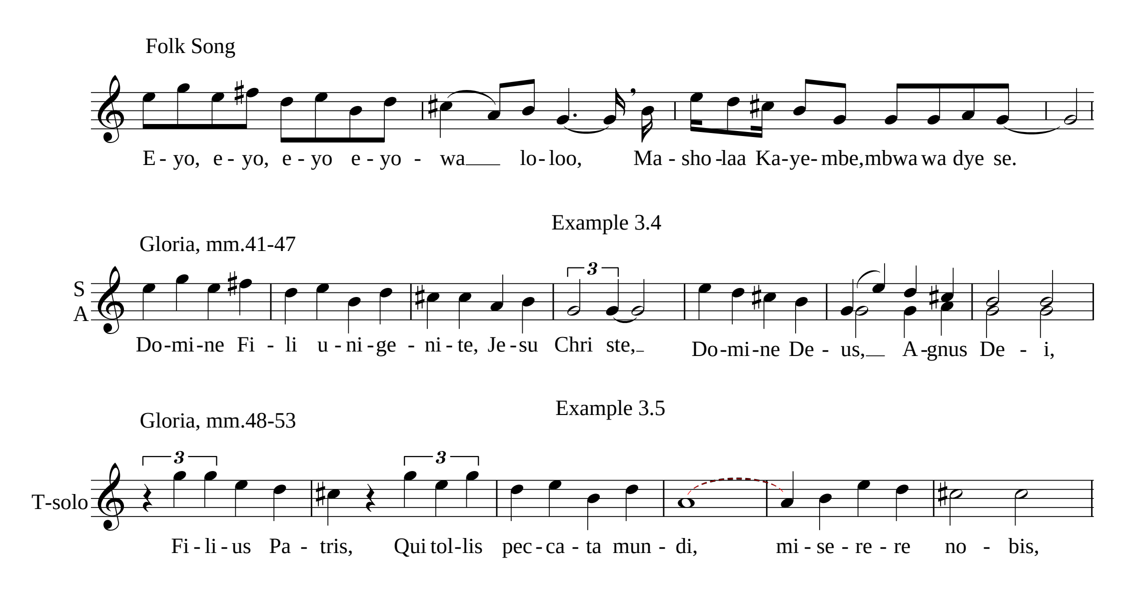
The instrumental accompaniment for this movement begins in an additive manner with each instrument entering at staggered times in an unraveling effect (see Example 3.3). Once fully engaged, the accompaniment pattern changes very little, aside from a few improvisational outbursts.



Example 3.3

Gloria

For the *Gloria*, Haazen asked soloist Joachim Ngoi to sing the text as if it were a typical Bantu song.[18] Ngoi selected two different folk songs to use as models, around which much improvisation had to occur to make the Latin and music agree. The first song, *Eyowa Loloo,* is used in some sections of the *Gloria* almost note for note (see Example 3.4), while in some other places it is freely adapted (see Example 3.5).



Example 3.4

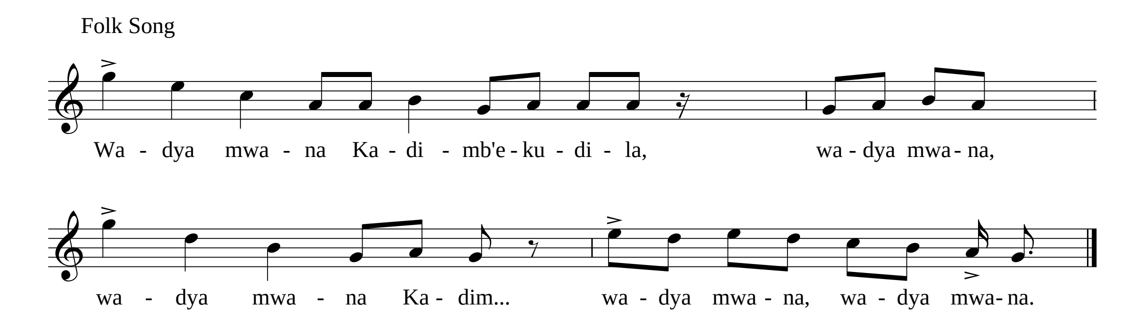
Example 3.5

[18] Bantu is a family of more than 200 linguistically related peoples which make up most of the population of Central and South Africa. The Luba tribe is a member of the Bantu people in southeastern Congo.

When Ngoi sang the Bantu songs, the choir sensed where they had to enter to "agree" with his statement. The development of this movement was a struggle at first, but Haazen kept making suggestions as to text placement and emphasis, and encouraged them to try many different variations.

> De uitbouw van het Gloria heeft wel wat inspanning gevraagd. Geleidelijk aan (door een onvoorstelbare groepsimprovisatie) schoven ze alles in elkaar. Mijn inbreng bestond erin hen te helpen in het plaatsen van de woorden en vooral om te zorgen dat ze alert bleven om eventuele improvisaties uit te proberen. De voorzanger had natuurlijk de centrale rol om de melodiŒn zo te brengen dat het koor vanzelf aanvoelde wanneer het mocht bijspringen. Joachim heeft zich zeker niet letterlijk gebaseerd op een bestaand lied, maar liet zich spontaan gaan door te improviseren.[19]

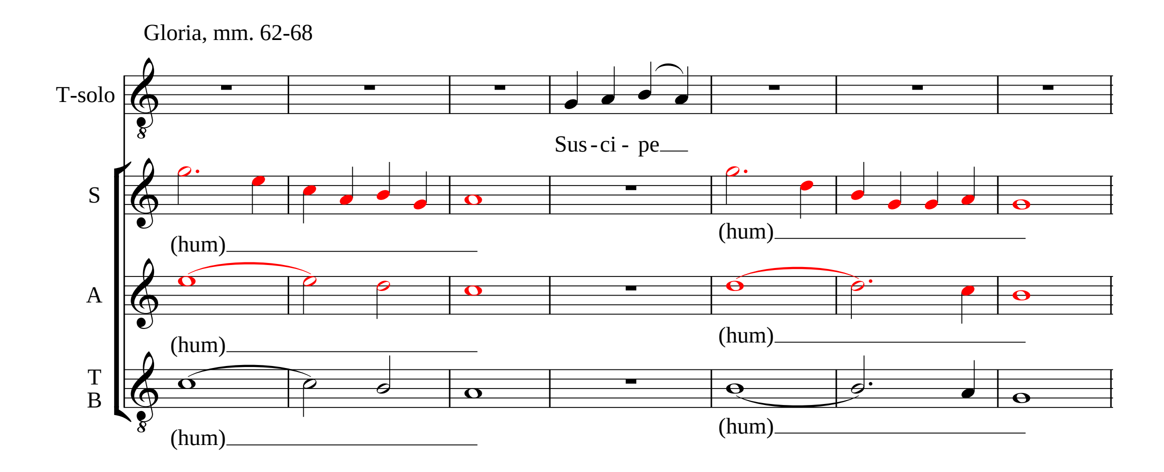
The second Bantu song Ngoi used as a model is *Wadya Mwana,* which can be found in the choral parts in measures 62 to the end (see Example 3.6). The harmonies improvised by the chorus in this section are largely triadic and supportive of the melody.



Example 3.6 (continued on next page)

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[19] The development of the *Gloria* has been a strenuous matter. But gradually, because of their unimaginably great group improvisation, they fit everything together perfectly. I coached them with putting the words in the best places, and especially to take care that they remained alert to keep trying out all possible variations. The soloist (leader) of course had the central role to sing the melodies in such a manner that the choir would sense when to enter, when to 'agree', etc. Joachim definitely has not fixed himself on one existing song, but he let himself just go, improvising spontaneously as seemed right to him. (Guido Haazen, interviewed by author, translated by Peter Schütte, e-mail, 8 July 2003.)



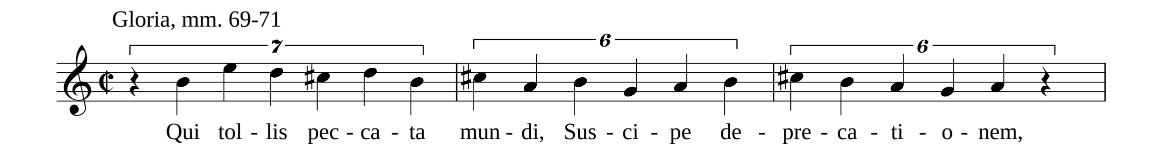
Example 3.6

Some of the most interesting harmonic material in the Mass is found in the *Gloria*. This movement begins with the soloist introducing the melodic material, which is then "answered" by the chorus. The choir's first notes only hint at an overall key of G-Mixolydian, which keeps shifting between G-Lydian and G-Major with the use of raised *fa* and *te*. In mm. 33-55, the pattern *le-do-le-ti-sol-le-mi-fi-re-do*, seen in Example 3.4, is established and then repeated throughout much of the movement. The pattern is sometimes freely re-configured, almost in a sort of tone field, and passed back and forth between the soloist and chorus. Improvising freely within a certain range of pitches is customary in this style. Slight variations of the original theme are common. Indeed, the folk song *Wadya Mwana*, used as the model for this portion, has at least five different verses, each a slight variation of the other.

This passage also highlights the differences we can see between the relationship of the chorus to the soloist. In some instances in the *Gloria* the choir's role is one of agreement with the soloist, continuing the call and response process. In this section, the

choir and soloist have textual and melodic material strikingly different from one another. This is the only section in which the choir is solely responsible for the text, linked to the music with an almost verbatim presentation of the folk melody. The soloist, on the other hand, does not sing this exact phrase at all, but sings highly improvised versions of the melody (refer back to Examples 3.4 and 3.5). This is significant because this is the only section in the entire Mass where the chorus has primary musical material not presented first by the soloist.

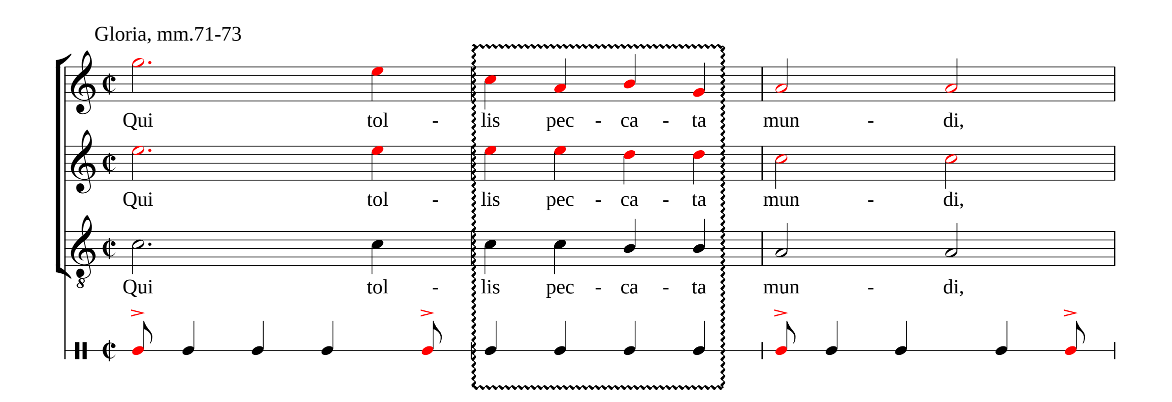
Another major distinction between the music for the soloist and the choir is the rhythm. The soloist is responsible for some rather complicated rhythmic patterns juxtaposed against unnatural syllabic stresses (see Example 3.7), while the choir sings entirely on whole, half, and quarter notes. It is customary in this style of call and response for the choir to sing easier rhythms and also practical in this case since the trebles were young boys, ages nine to fourteen.



Example 3.7

The accompanying material in the *Gloria* unfolds and remains relatively constant throughout, as in the opening *Kyrie*. The instrumental parts are constructed in such a way as to be supportive of the responses from the choir. This is seen first in the dynamic contrasts, which are greater when the chorus is singing and less when the soloist is

singing. Second, this is seen in certain elements of the rhythm of the instruments which is intended to coincide with a similar rhythmic pattern of the chorus. Most of the choral phrases and many of the solo phrases are three measures in length with the first and last measures utilizing longer note values, while the middle measure is most often four quarter notes. We can see that the sakasaka (gourd) is consistent in playing the four quarter notes with the chorus (see Example 3.8). This concept is supported by the fact that on the 1958 recording we can hear this pattern get disrupted (mm.62-64), and the instruments immediately adjust to get back in synch with the four quarter notes of the chorus.



Example 3.8

Credo

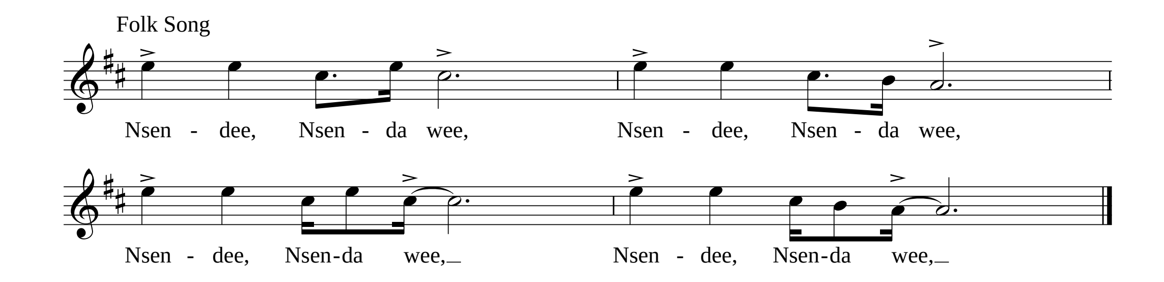
The *Credo* uses a total of five different folk songs as models in which to present the lengthy Latin text. Although we can see very clear examples in the *Credo* where the folk songs are being quoted, there are places where the improvisation is so fluid and thorough that it is difficult to distinguish between which models are being used, if any. What is so remarkable about the piecing together of such wide ranging materials is that they work so well as a unified whole throughout this movement.

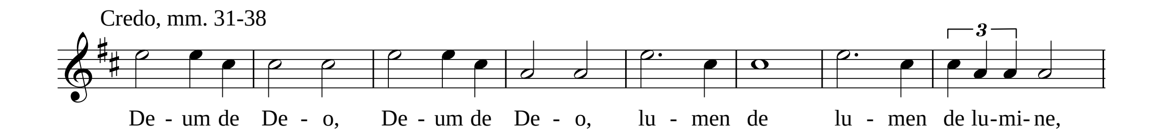
The first clear example of a folk song model comes in measures seven through fifteen of the tenor solo. The folk song is *Balum yana wa* (see Example 3.9).



Example 3.9

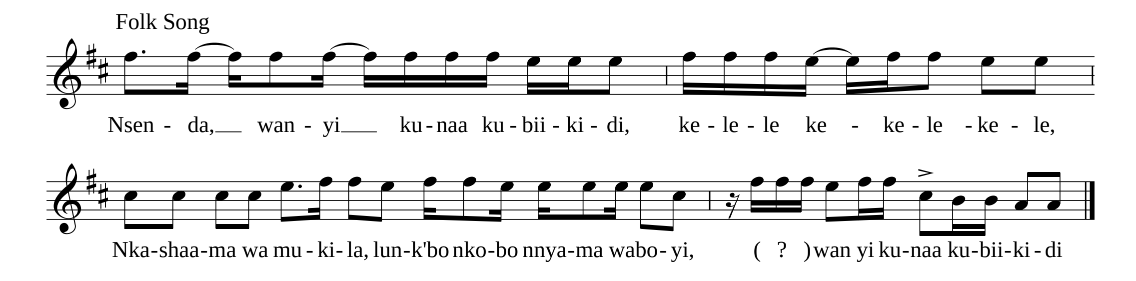
The next folk song we can find modeled in the *Credo*, *Nsendee Nsenda wee*, is in the choral parts in measures sixteen through thirty-eight and the corresponding similar sections later in the movement (see Example 3.10).



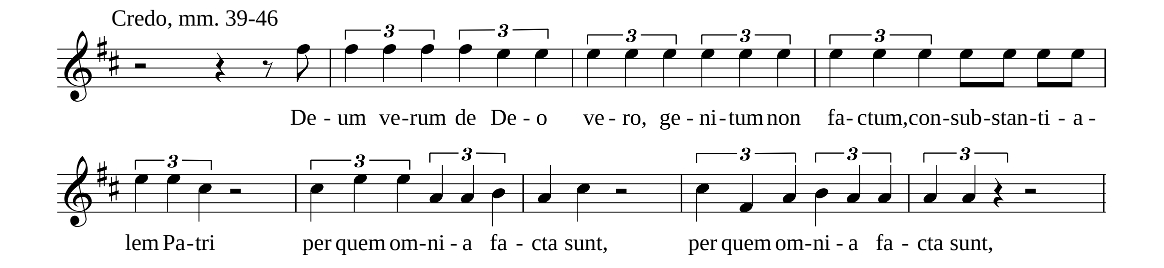


Example 3.10

Nsenda wanyi is used as the model for the tenor solo in measures thirty nine through forty six (see Example 3.11).

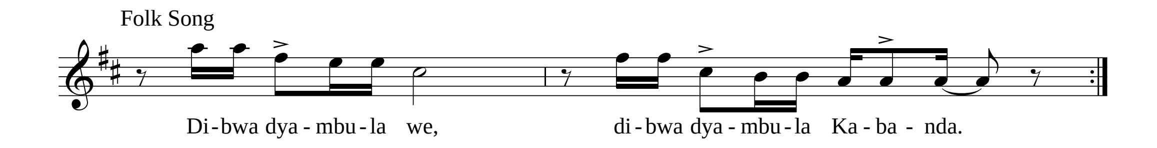


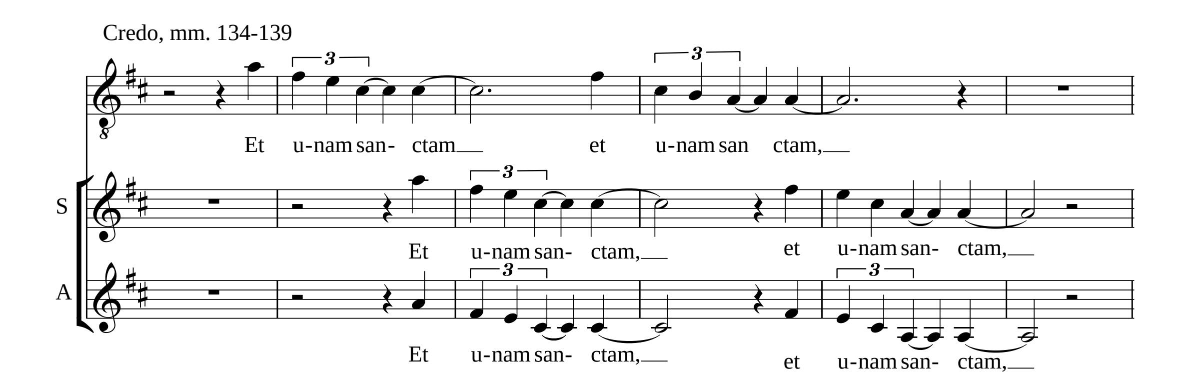
Example 3.11 (continued on next page)



Example 3.11

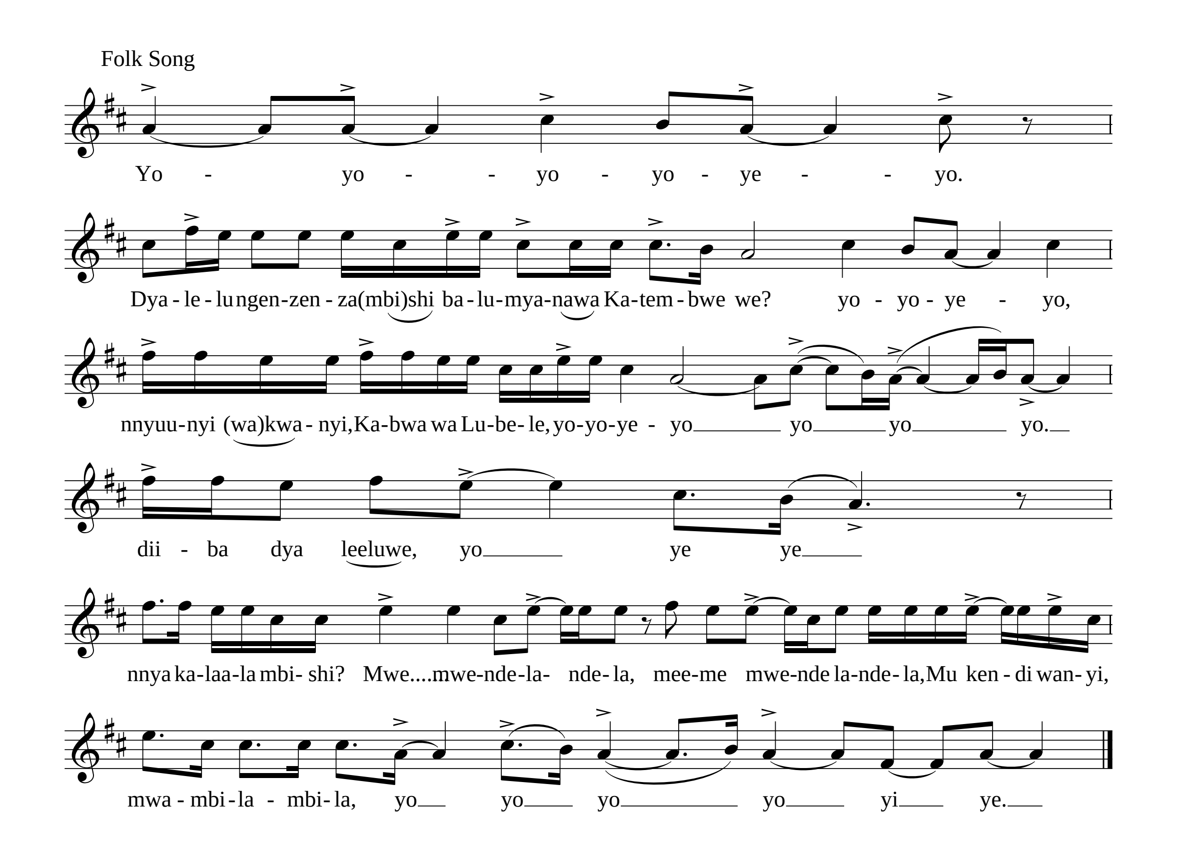
The model that is used in the *Credo* more than any other is the short refrain *Dibwa dyambula we*. We find this particular melody in measures forty-six through sixty-two, and again from one hundred thirty-four to the end of the movement. Of the five melodies, this is the only one which is used in a call and response manner in the *Credo* (see Example 3.12).





Example 3.12

The last melody to be used as a model is also the most difficult with which to find clear connections in the *Credo*. The melody *Yo, Yo, Yo* is loosely modeled in the a cappella section of the *Credo* which highlights the somber crucifixion. The song is a 'kilio' or death song (see Example 3.13), which is introduced first by an instrumental cadenza using the kyondo (log drum) and kikumvi (tom-tom). The rhythms played by the kyondo are what would be played in the village to announce that someone has died. Incredibly, this signaling instrument can be heard for four to five miles. We hear in this portion of the *Credo* the weeping sounds of the men's chorus singing "ou," which is modeled on the "yo, yo, yo" section of the folk song.

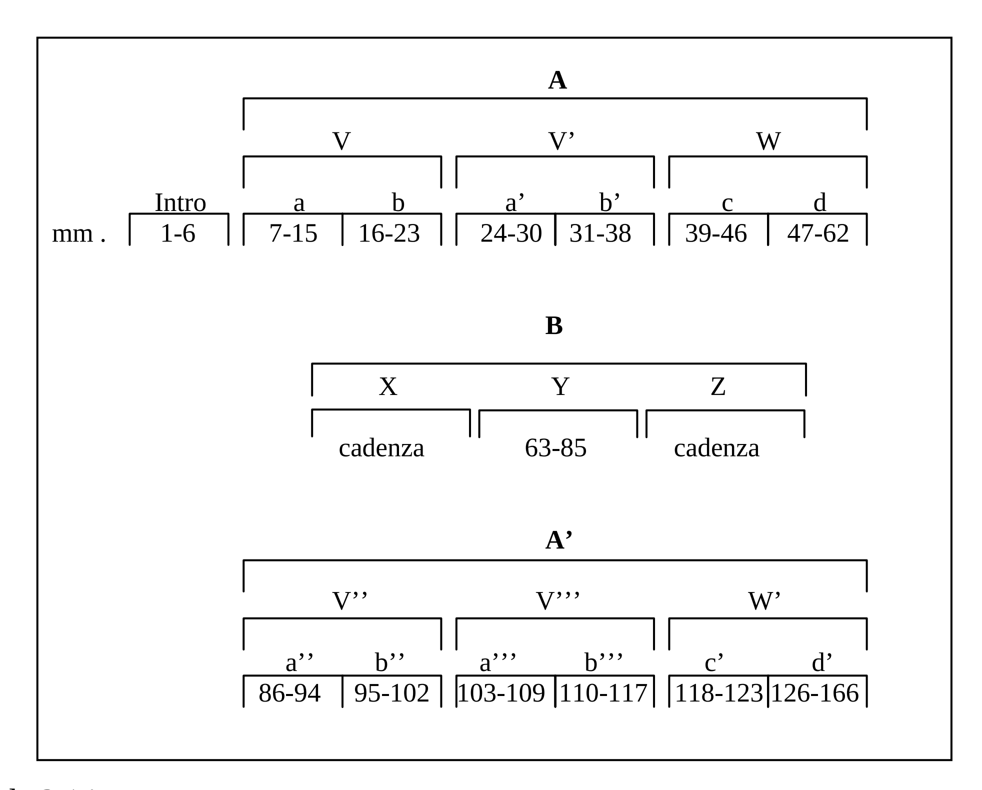


Example 3.13 (continued on next page)



Example 3.13

The structure of the *Credo* is quite different from the two preceding movements of the Mass. The overall formal structure is ternary, but with great liberties and embellishments on the return of previously sung material (see Example 3.14). The basic outline continues to be that of call and response, but instead of the choir "responding" to



Example 3.14

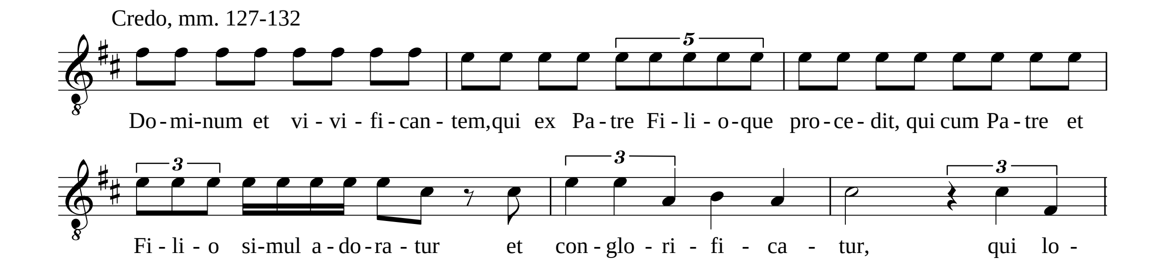
the soloist with identical or similar material, in the *Credo*, the choir has two main functions: First, in mm. 1-38 and mm. 90-117, the choir responds to the soloist with the next line of text, using melodic material decidedly different from that presented by the soloist. The feel is that of call and response, but in actuality, the choir continues the presentation of new material.

The second function of the choir comes in the intervening mm. 39-89 and mm.118-end. In these sections the choir has a short textual phrase ("qui propter nos" in the first and "et unam sanctam" in the second), which they sing in a series of repetitions (see Example 3.15). The soloist then continues to sing the remaining lines of the *Credo* while the choir repeats these short refrains.



Example 3.15

As in the other movements, there is a great distinction between the rhythm of the soloist and that of the choir. The *Credo* contains some of the most rhythmically challenging sections for the soloist with the ample use of duple, triple, and irregular divisions of the beat being set in close succession (see Example 3.16). Although the



Example 3.16

choir's rhythms are more rhythmically active in the *Credo* than in the *Kyrie* and *Gloria*, they still do not rise to the level of what is being sung by the soloist.

The overall key of the *Credo* is A-Dorian and is one of the most harmonically stable movements of the Mass. The interest being generated through the complex rhythms and the formal structure of the movement has been balanced by a more stable harmonic structure.

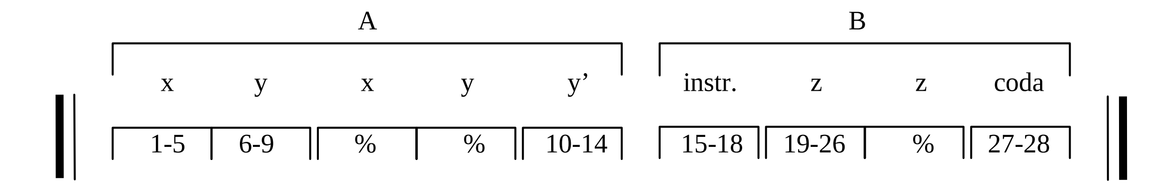
The accompanying material in the *Credo* provides some variety after two movements of very similar accompanimental rhythmic material. The instruments begin the *Credo* in the same unraveling manner as before, but this time the sakasaka and the low tom-tom have the same exact rhythmic pattern for the first 62 measures. This serves to intensify the forward motion of the movement and provide a sense of stability for the complex rhythms occurring in the melodies above. This forward motion is suspended, however, in the short cadenzas of the B-section. In both cases, the instruments drop out in the immediate material following the cadenzas and the choir sings mostly unaccompanied. This provides for great contrast and interest in what could otherwise be a monotonous presentation of the Creed.

Sanctus

For the *Sanctus*, Haazen said the choir was not sure how to go about singing the text using traditional melodies. Time was running out as they were nearing their first performance date, and so he suggested they try singing the *Sanctus* to the text of a Bantu farewell song called "Ayee…Ayee."[20] This immediately worked. Haazen said, "All they had to do was to place the words of the *Sanctus* in place of the words and melody of that farewell song. Miraculously, all this flowed into place by itself it seemed."[21]

For the 'Hosanna' section of the *Sanctus* Haazen desired something entirely different and asked the choir to sing as if it were a dance. He has said that he is not aware of what they thought of this request or if they used any existing melody, but the result is a very original and exciting contrast between the slower 'Sanctus' sections and the very lively 'Hosanna' sections.[22]

The formal structure of this movement is ABAB (see Example 3.17), and is divided musically to correspond with the textual divisions.



Example 3.17

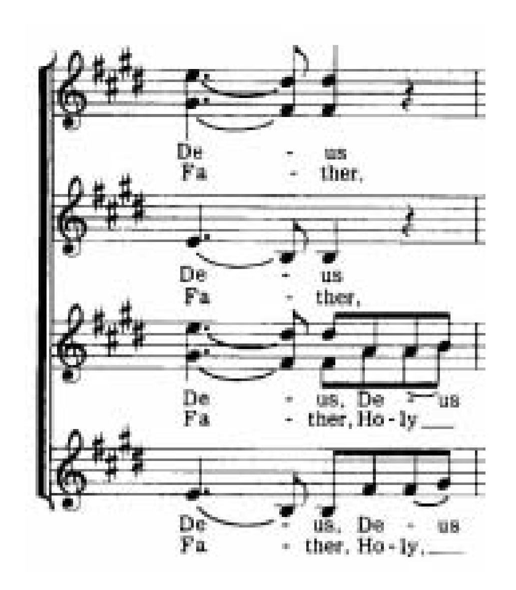
[20] Specific folk song melody is unknown at this time.

[21] Guido Haazen, interviewed by author, translated by Peter Schütte, e-mail, 28 August 2003.

[22] "But for the Hosanna something else had to be done. In effect, I simply told them: Sing this as a real Dance! What they thought, I do not know but the result is clearly very original!" (Guido Haazen, interviewed by author, translated by Peter Schütte, e-mail, 28 August 2003.)

The *Sanctus* is surprisingly in E-Major (see Example 3.18) and is also the most homophonic movement for the choir with very little independent movement of lines, aside from the soprano anacrusis into the faster 'Hosanna' section.

The accompanying instruments have some of the most inventive rhythms of the entire Mass found in the *Sanctus*. Each section of melodic material is accompanied with different rhythms. This is a refreshing change from the long ostinato-like patterns of previous movements. The liveliest of all sections is the 'Hosanna in excelsis' which is dominated by sixteenth notes in the low tom-tom and half notes in the high tom-tom (see Example 3.19). The sakasaka does not play in this movement.



E-Maj - B-Maj

I - V

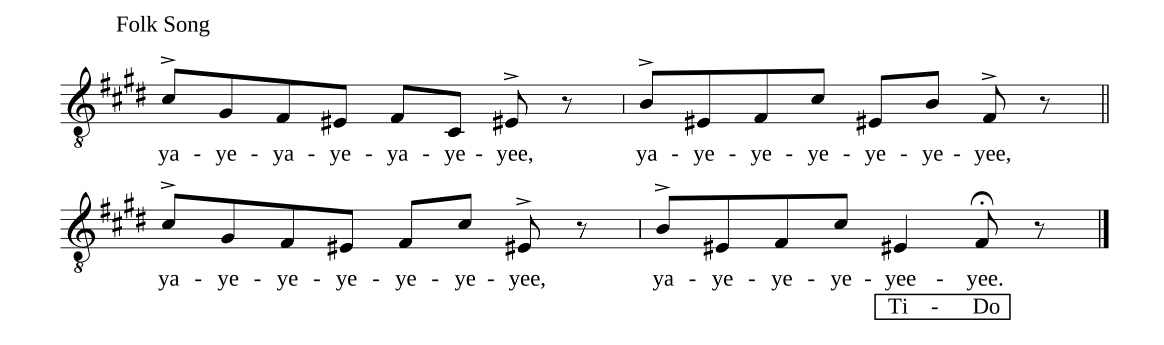
Example 3.18

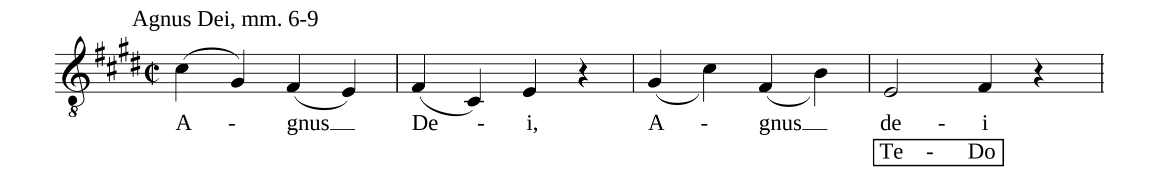

Ho - san - na, ho - san - na,
Ho - san - na, Ho - san - na,
Ho - san - na, ho - san - na,
Ho - san - na, Ho - san - na,
Ho-san-na, ho - san - na, ho-san-na, ho - san - na in ex -
Ho-san-na, Ho - san - na, Ho-san-na, Ho - san - na, Ho-san-na,
Ho - san - na, ho - san - na.
Ho - san - na, Ho - san - na,

Example 3.19

Agnus Dei

Finally, *Missa Luba* concludes with the *Agnus Dei*, written entirely in a one- and two-part texture, outlining F#-Dorian. This makes for a smooth transition from the *Sanctus* as E-Major and F#-Dorian share the same accidentals. The *Agnus Dei* is said to display the traditional elements of the vocal music of the Bena Luluwa,[23] including cadential patterns[24] which accentuate *ti* up to *do*, although in the *Agnus Dei* the lowered seventh is used – *te* up to *do* (see Example 3.20).





Example 3.20

[23] The Bena Luluwa are a tribe in the Kasai province in Southeastern Congo which neighbor the Luba, Lunda, and Chokwe tribes.

[24] Pierre Kazadi, "Trends in Nineteenth- and Twentieth-Century Music of the Congo-Zaire," 271.

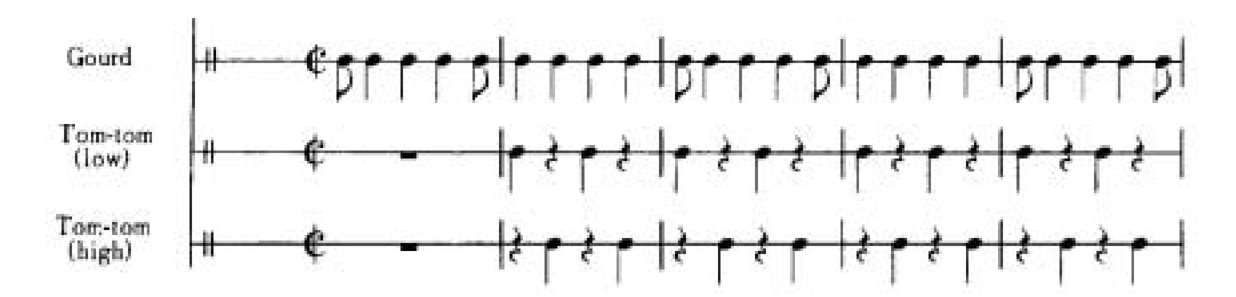
The relationship of the soloist to the choir is much the same in the *Agnus Dei* as it is in other movements – the soloist introduces the melodic and textual themes and the choir responds with essentially the same material. There is a bit of variety in the middle section of the *Agnus Dei* with the upper voices introducing a counter melody, similar to a descant, while the lower voices repeat the soloist's notes.

The structure of the *Agnus Dei* is essentially A A' A''. The text 'Agnus Dei qui tollis peccata mundi, Miserere nobis' is repeated three times with essentially the same melody. However, each time the melody and text are repeated there is an embellishment – the first repeat is embellished with the counter melody of the upper voices; the second repeat is embellished with the soloist singing a different melody at a delayed entrance, creating an overlapping, cacophony-like effect. This is a very typical technique of improvisational singing. Haazen says of the improvisation in this movement:

> Werd geInspireerd door een typisch Luba-lied uit de Kasai-provincie in the Congo. Het is een eenvoudig thema in twee delen, maar dat uitstekend geschikt leek om er op te improviseren. In de originele opname (Philips 1958) kan men horen hoe nu en dan iemand er versieringen en fantasieen aan toevoegt, die op het moment zelf ontstonden. In de partituur werd alleen de melodie van het originele themagenoteerd, maar tijdens de talrijke uitvoeringen gingen ze daar meer op improviseren! Trouwens wat op de CD te horen is, is eigenlijk 'een versie' van de Missa Luba, want bij elke uitvoering kregen we een andere versie.[25]

[25] This was inspired from a typical Luba song from the Kasai province in the Congo. It is a simple theme in two parts which was perfectly suited to be improvised on. In the original recording, on the Philips label from 1958, one can hear how, now and then, someone added several embellishments and other phantasies, which all were inspired at that very moment. In the score I only wrote the melodies of the original theme, but during the countless performances of this work, they began to improvise on these more and more! So what we hear on the original CD is just one version of the Missa Luba; each performance became a new and different version. (Guido Haazen, interviewed by author, translated by Peter Schutte, e-mail, 23 August 2003.)

The instrumental accompaniment in the *Agnus Dei* returns to the more ostinato style drumming found in the opening two movements. The beginning of this movement starts with the familiar "unfolding" technique and then, once all the instruments are playing, they continue without variation, aside from a few improvisational outbursts, until the end. It is significant to note that this is the only movement in which the high tom-tom has been notated to play on the off-beat, in contrast to the low tom-tom which plays *on* the beat (see Example 3.21). In fact, this is a mis-interpretation of the 1958 recording and will be addressed in the coming chapter.



Example 3.21

CHAPTER IV

A NEW EDITION

Why A New Edition?

Through the course of research it has become apparent that the only existing performing edition of *Missa Luba*, published by Lawson-Gould in 1969, is lacking in key areas to be wholly sufficient in an authentic and accurate performance. Specifically, the Lawson-Gould edition needs redressing in the following areas: 1. a more appropriate scoring of voices to include a standard mixed chorus setting, 2. significant errors corrected, 3. some guidelines for the vocal and instrumental ad libitum/improvisational sections, 4. the addition of the Kyondo (log drum) in several movements, 5. a more stylistic and accurate interpretation of the solo and vocal parts as found in the 1958 recording, 6. some suggestions for the percussion to be more in keeping with good performance practices relating specifically to music from Central Africa, and 7. removing the English sub-text from the score for clarity and economy of notation.

Before going further, it is helpful to understand how the current Lawson-Gould edition came into existence and why it is the way it is. After the 1958 World Exhibition in which *Missa Luba* had significant world-wide exposure, and once Philips released the recording made during the exhibition, Philips began receiving enquiries into a printed edition of the work so that others might be able to perform it. In turn, Philips began to

suggest[26] that Haazen transcribe the Mass for publication. Initially, Haazen refused on the grounds that the work was a process of collective improvisation and would not be an authentic representation of the performance if written down[27]. During the period from 1958 to 1964 there were several attempts by other musicians around the world to transcribe the 1958 recording[28]. However, being removed from the live performances and not being a part of the creation process handicapped such attempts. The scores produced during this period are greatly inaccurate.

Finally, in 1964, Haazen relented to the pressure by Philips and transcribed the work directly from the 1958 recording and from his recollections of the hundreds of other performances of the Mass. This fact is really quite remarkable given that he was trained as a priest and not a musician. The first printed edition is in manuscript form and was later engraved electronically for the 1969 edition. The 1969 engraved edition is nearly a verbatim copy of the 1964 manuscript edition and does little to correct errors or scoring problems. Since 1969, there have been no other reported attempts at producing a more accurate edition.

The problems associated with the current edition oftentimes relate to confusion surrounding who sings what parts. Throughout, the Lawson-Gould edition scores the chorus parts for Women's Voices[29], usually divided into two parts, and Men's Voices,

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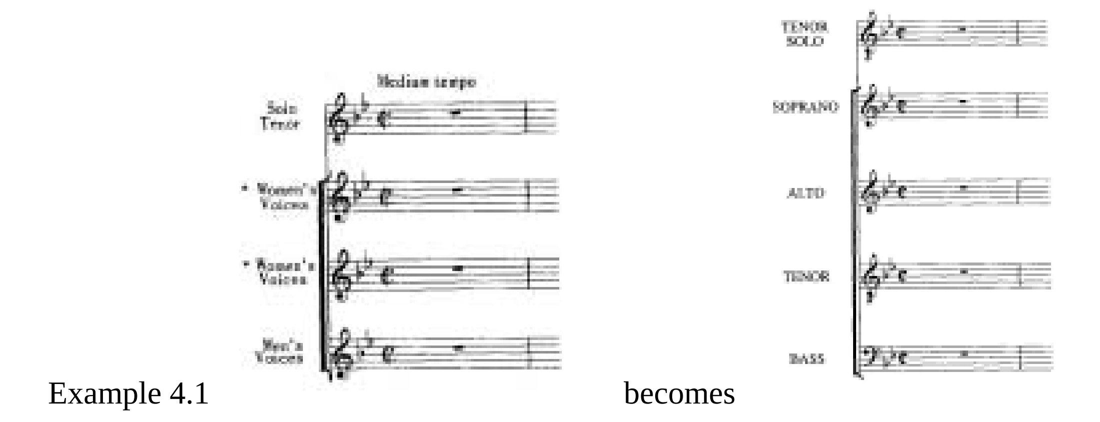
[26] Haazen's comments in the 2004 interview were that he was being "pressured" to produce a manuscript version of *Missa Luba*.

[27] Guido Haazen, interviewed by author, March 2004.

[28] See "Scores" in the bibliography section.

[29] There is a footnote at the beginning of the Lawson Gould edition attached to "Women's Voices" which reads, "Children's voices are preferable."

also divided most often into two parts (see Example 4.1). The divisions of voices are generally clear in that the women's voices, in a new edition, could be divided into Soprano and Alto with appropriate divisi, and the men's voices are either in unison or could be divided into Tenor and Bass with occasional divisi. This would be much more in keeping with a normal mixed chorus setting.



Example 4.1 becomes

Another significant concern related to the scoring of the choral parts occurs in the *Sanctus*. Again, the voices are divided only by "Men's Voices I and II" and "Women's Voices I and II;" but highly unusual is the fact that the men's voices appear above the women's in the grand staff (see Example 4.2).   This is exacerbated by the fact that the *Sanctus* is the only movement in which this unusual placement of voices occurs. Therefore, singers have difficulty in locating their part due to inconsistent placement.

The errors which occur in the Lawson-Gould edition generally fall into one of two categories: 1) engraving errors or 2) transcription errors/mis-interpretations of the 1958



Example 4.2

recording. Most of the engraving errors are easily spotted and corrected. Examples of engraving errors include omitted rests (ex: *Credo*, m.47), wrong notes (ex: *Kyrie*, mm.64-67, bottom women's voices), omitted repeat signs (ex: *Sanctus*, m.2), etc. However, there are quite a few errors which are a result of an inaccurate transcription of the 1958 recording. These errors are much more difficult to detect, but are fundamental to a new edition concerned with an accurate representation of the original performances. Examples of such errors include: incorrect note values, lower octave doubling of voices, the voices and instruments getting out of phase with an established rhythm pattern, incorrect rhythms, textual inconsistencies, etc.[30]

One of the most troubling aspects for conductors of *Missa Luba* is how to interpret ad libitum and improvisational sections. There are several instances in the

[30] Each of these areas will be addressed in detail in the section on Changes to the LG Edition.

Lawson-Gould edition where an instruction to improvise is given but with no guideline, framework, or sub-structure (see Examples 4.3a and 4.3b). The answer for many conductors is to interpret these sections as either optional, which is not in keeping with good performance practice, or, equally problematic, is to leave the interpretation of such improvisation entirely up to the performers. The result in either case can be less than desirable. A new edition should at a minimum be able to offer suggestions or provide a framework around which improvisation can occur. Owing to the reality of the fact that some will simply sing or play exactly what is written and <u>not</u> improvise, such suggestions for improvisation should be able to stand alone and be appropriate to the style if performed verbatim.



Example 4.3a

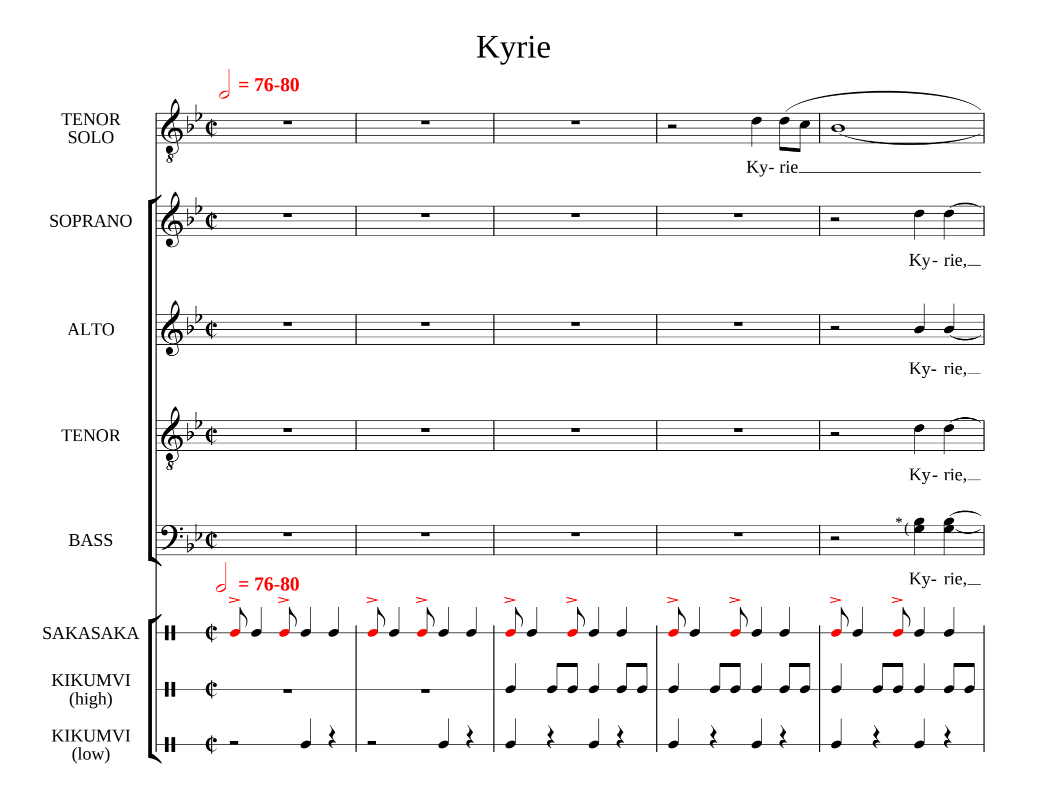


Example 4.3b

One of the largest complaints one hears about performing *Missa Luba* is the lack of interest generated by the notated instrumental parts. This is largely because of a lack of informed musicology related specifically to the music of Central Africa. It is also because of a poor interpretation of the 1958 recording and the subsequent notation of the instrumental parts. One of the biggest areas of concern relating to the instruments is the omission of the Kyondo in the score. A Kyondo is a type of log drum which has a very unique sound and is essential in some key movements of *Missa Luba*. A new edition should transcribe this very important instrument back into the score. Also, a new edition could offer some basic guidelines for the percussion to provide added interest through dynamic contrast and suggestions for improvisation, more authentic rhythm patterns, appropriate instrument descriptions and suitable substitutes. This will be discussed in detail in Chapter Five.

Lastly, a new edition of *Missa Luba* should be able to illuminate areas whereby the choral and solo forces can sing with greater attention to style and good performance practices. Issues related to dynamic contrasts, ensemble diction, vocal production, and kinesthetic engagement in the music could be addressed both in the body of the score, but also in addenda and accompanying literature. A score uniquely original as *Missa Luba*, containing music so authentically African, requires more, not less, explanations, suggestions, and insight.

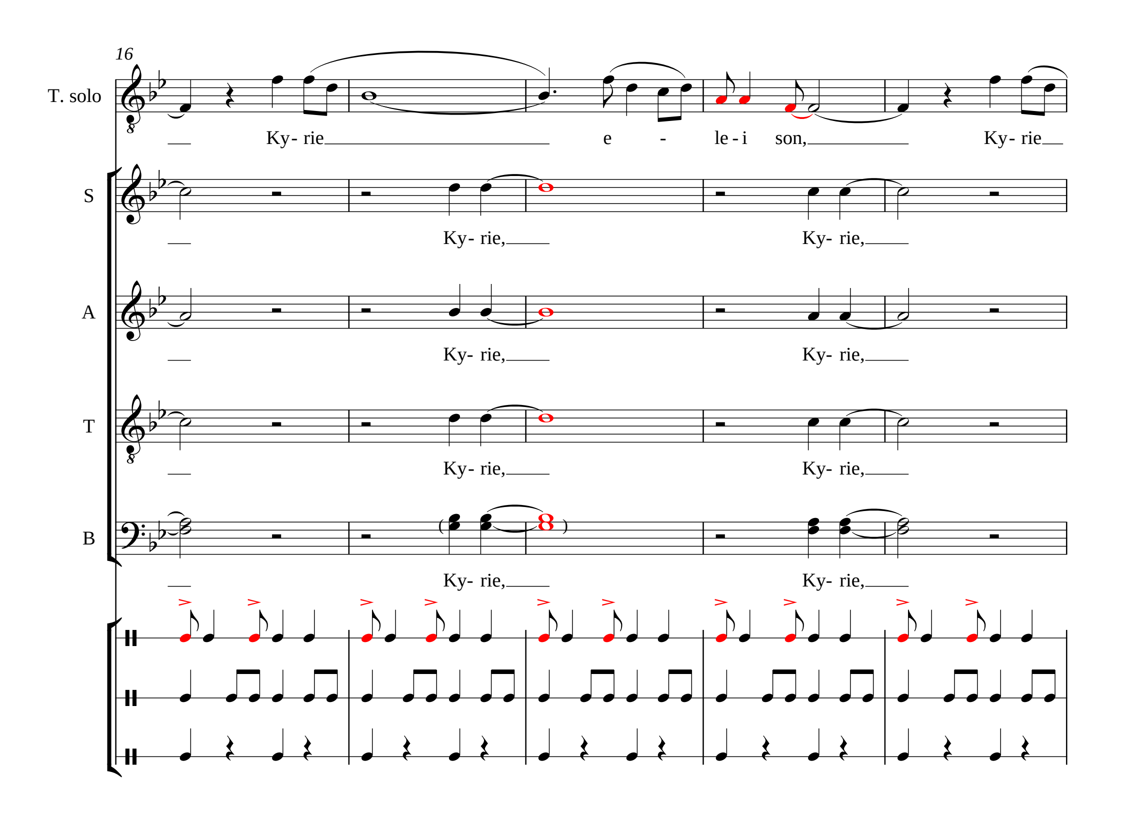
Kyrie

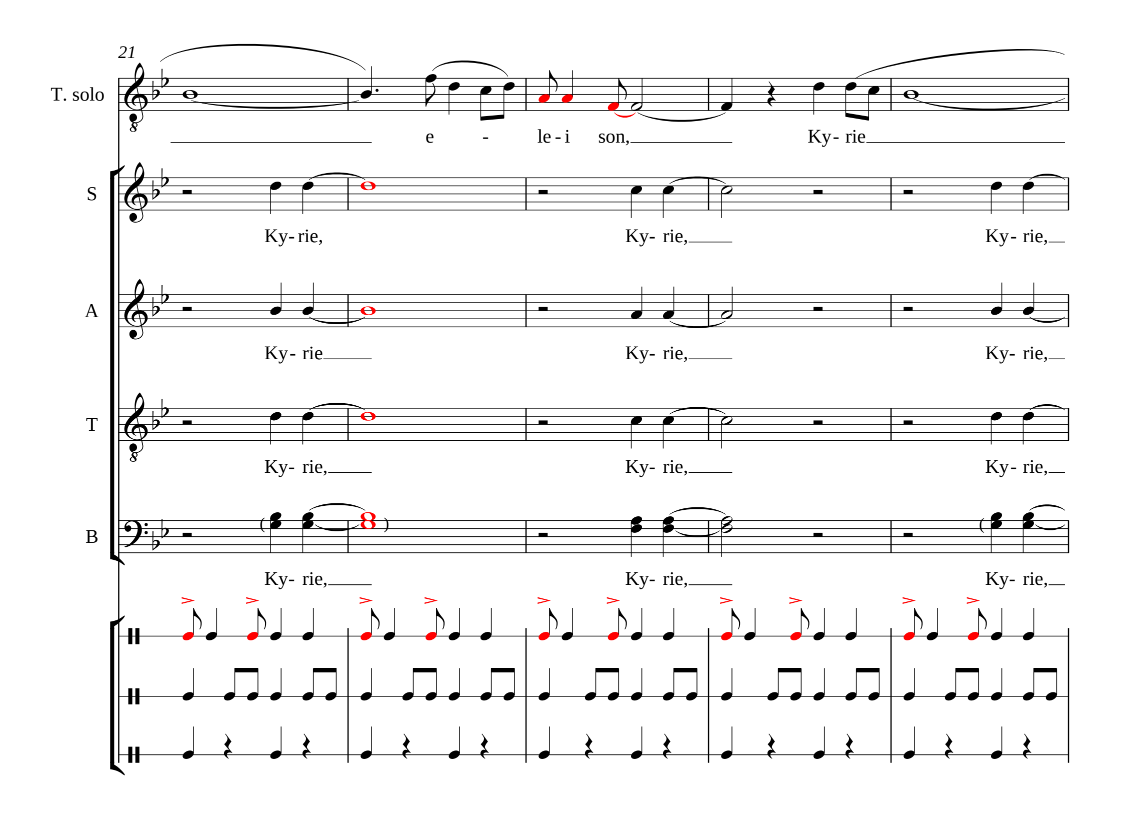


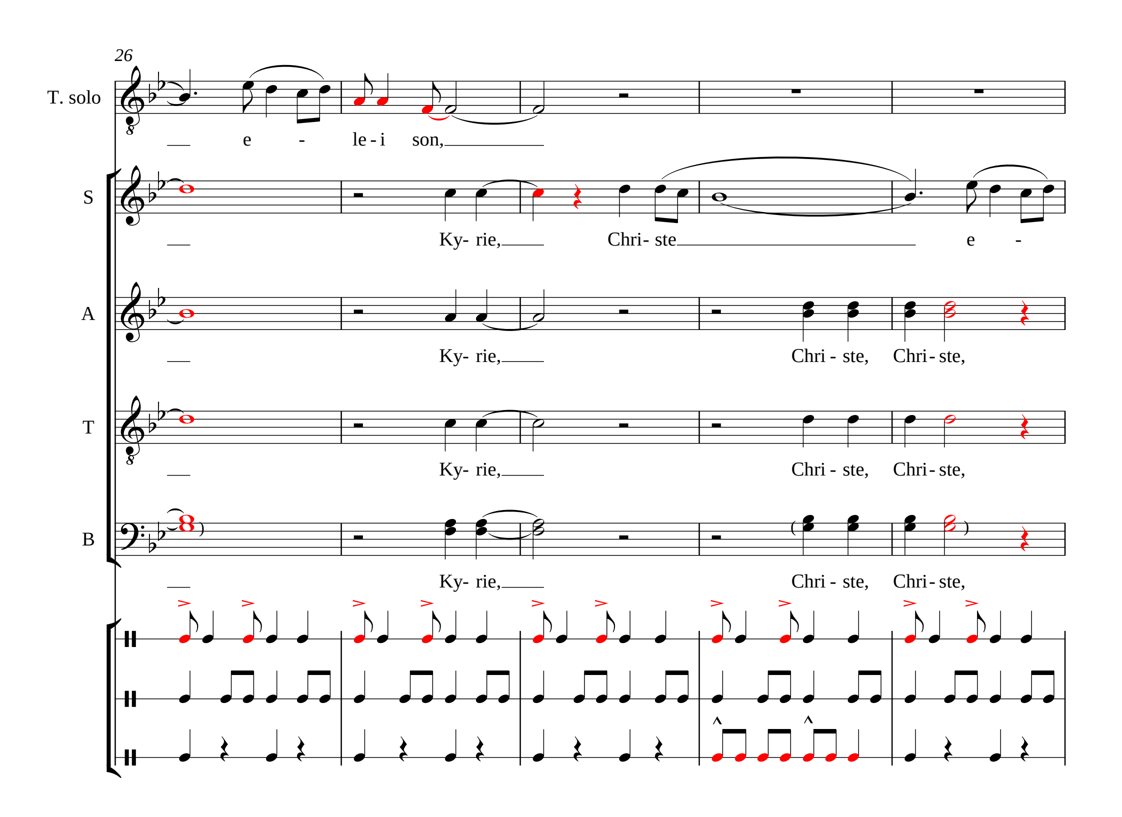


* The bass G is faintly heard, if at all, throughout the entire movement on the original 1958 recording. Omitting this note from the score would fundamentally change the tonality from G-minor to B-flat Major. The G has been retained in this edition so that, at the conductor's descretion, it can be included or omitted in performance.


11
T. solo
-le - i son,
Ky- rie
e - le - i son,
S
A
T
B
Ky- rie,


16
T. solo
Ky- rie
e - le - i son,
Ky- rie
S
A
T
B
Ky- rie,

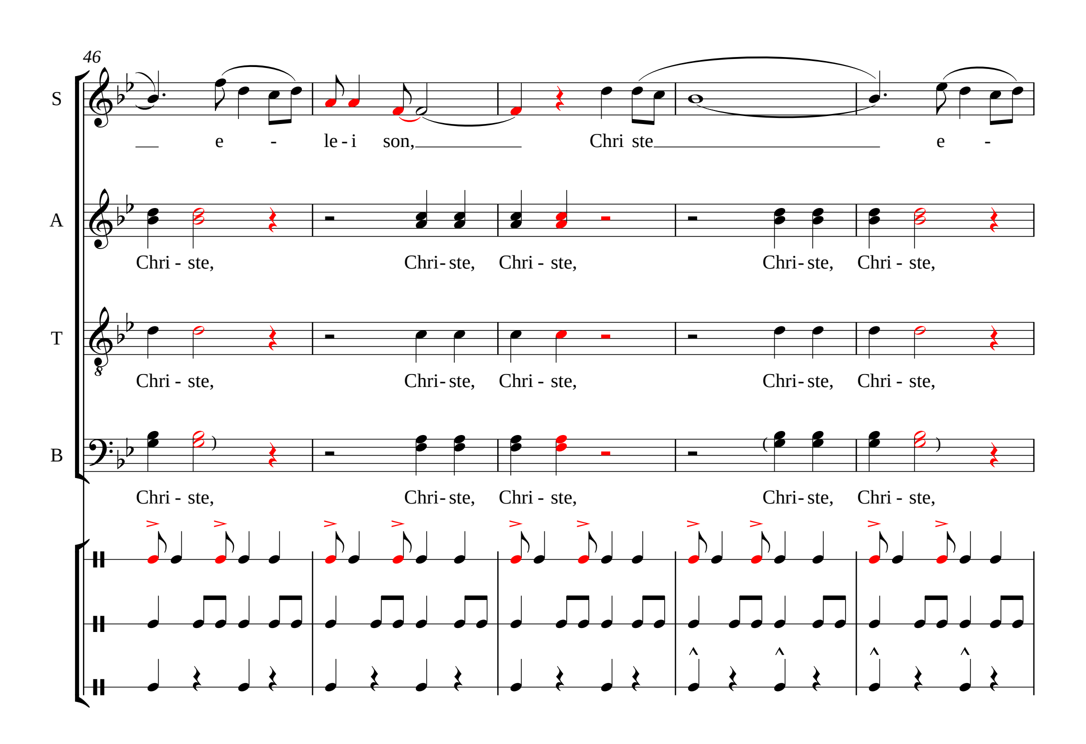

21
T. solo
e - le - i son, Ky- rie
S
Ky- rie, Ky- rie, Ky- rie,
A
Ky- rie Ky- rie, Ky- rie,
T
Ky- rie, Ky- rie, Ky- rie,
B
Ky- rie, Ky- rie, Ky- rie,

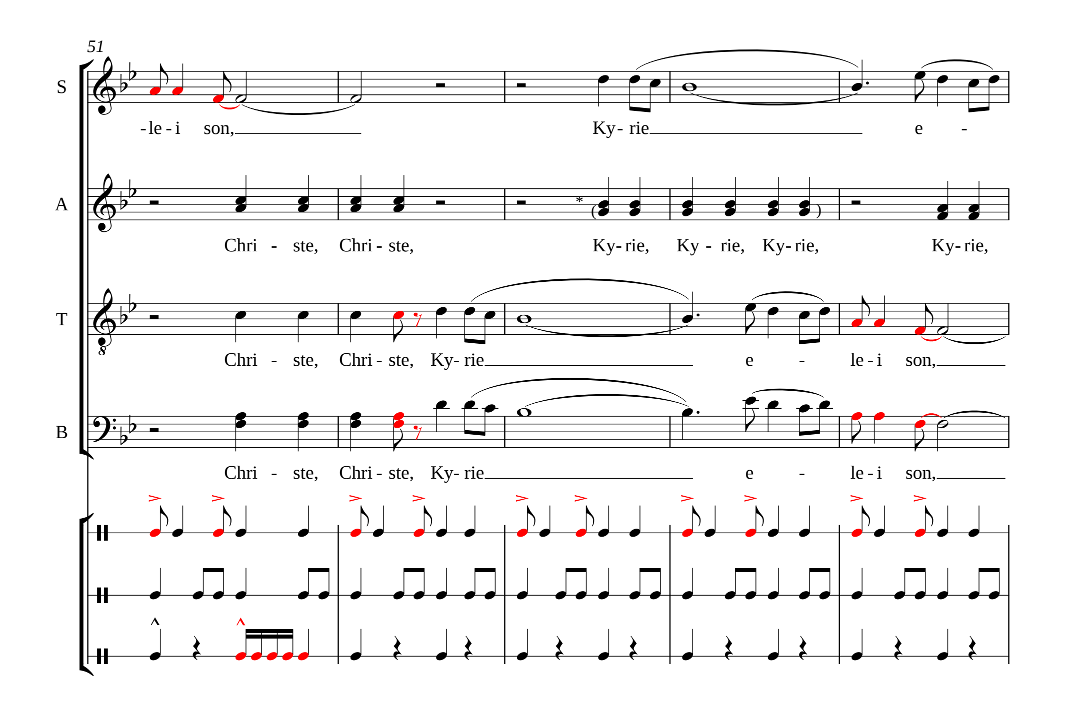

26
T. solo
e - le - i son,
S
Ky- rie, Chri- ste e -
A
Ky- rie, Chri - ste, Chri - ste,
T
Ky- rie, Chri - ste, Chri - ste,
B
Ky- rie, Chri - ste, Chri - ste,


31
S
A
T
B
-le - i son,
Chri ste
e - le - i son,
Chri- ste, Chri - ste, Chri- ste, Chri - ste, Chri- ste,


36
S
A
T
B
Chri ste
e - le - i son,
Chri- ste
Chri - ste, Chri - ste, Chri - ste, Chri- ste, Chri - ste,


41
S
A
T
B
e - le - i son,
Chri- ste
Chri- ste,
Chri - ste,

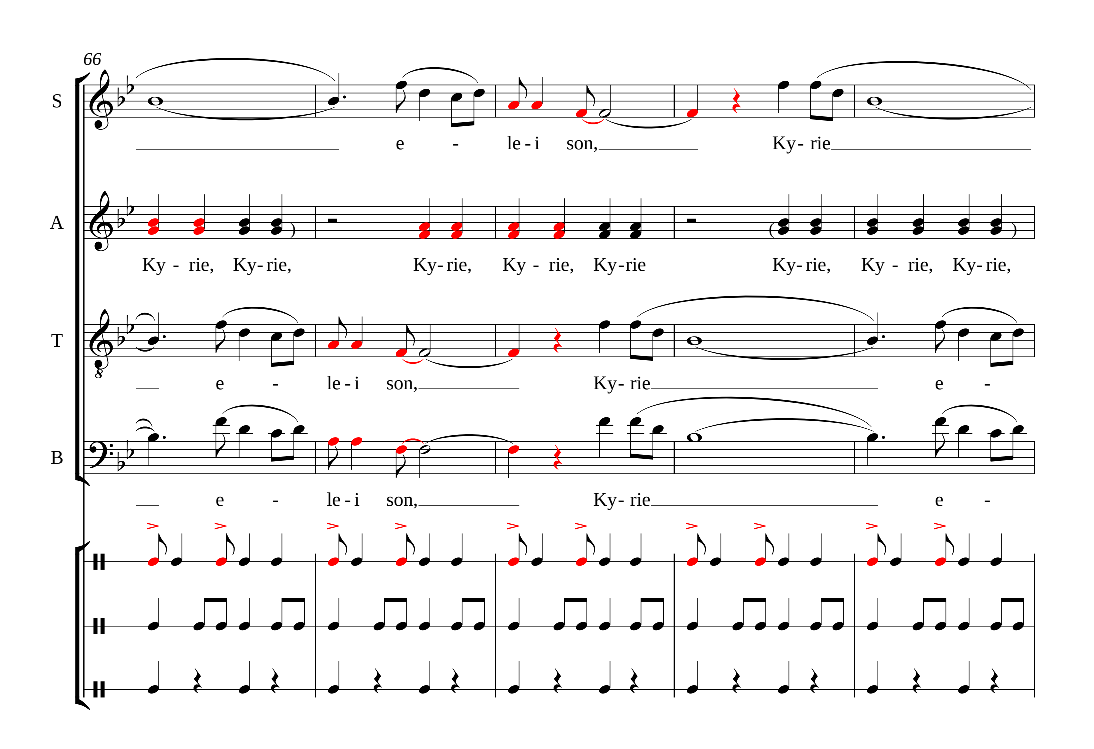

46
S
A
T
B
e - le - i son,
Chri ste
e -
Chri - ste,
Chri- ste,

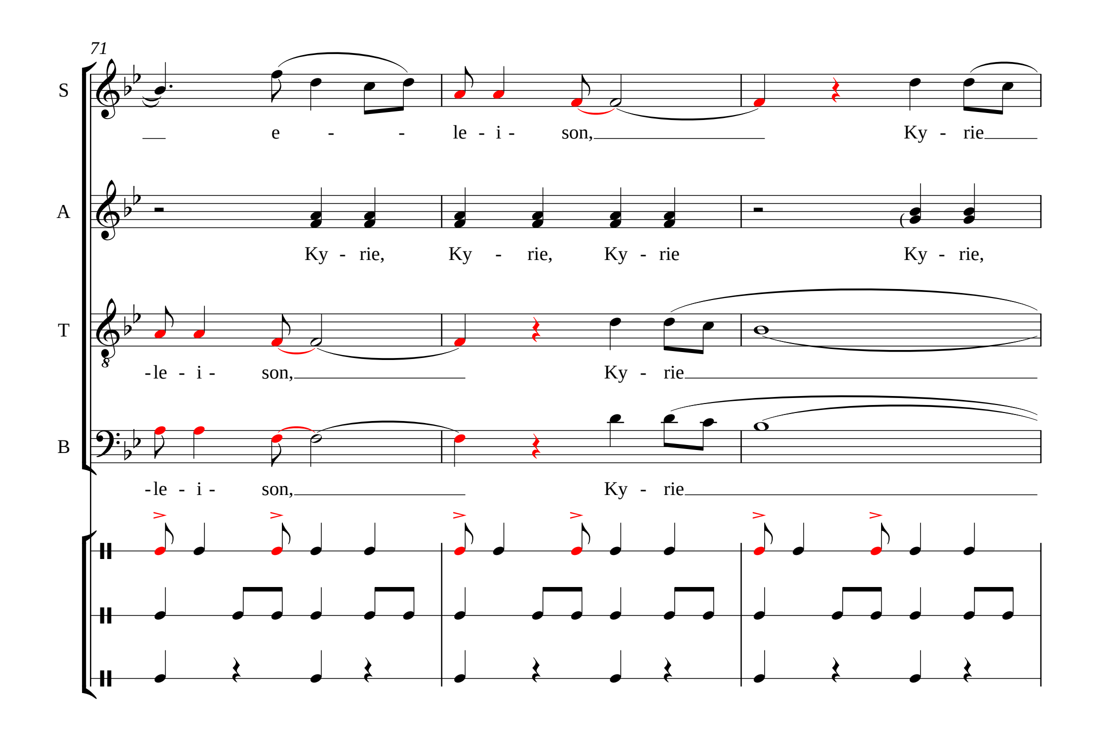


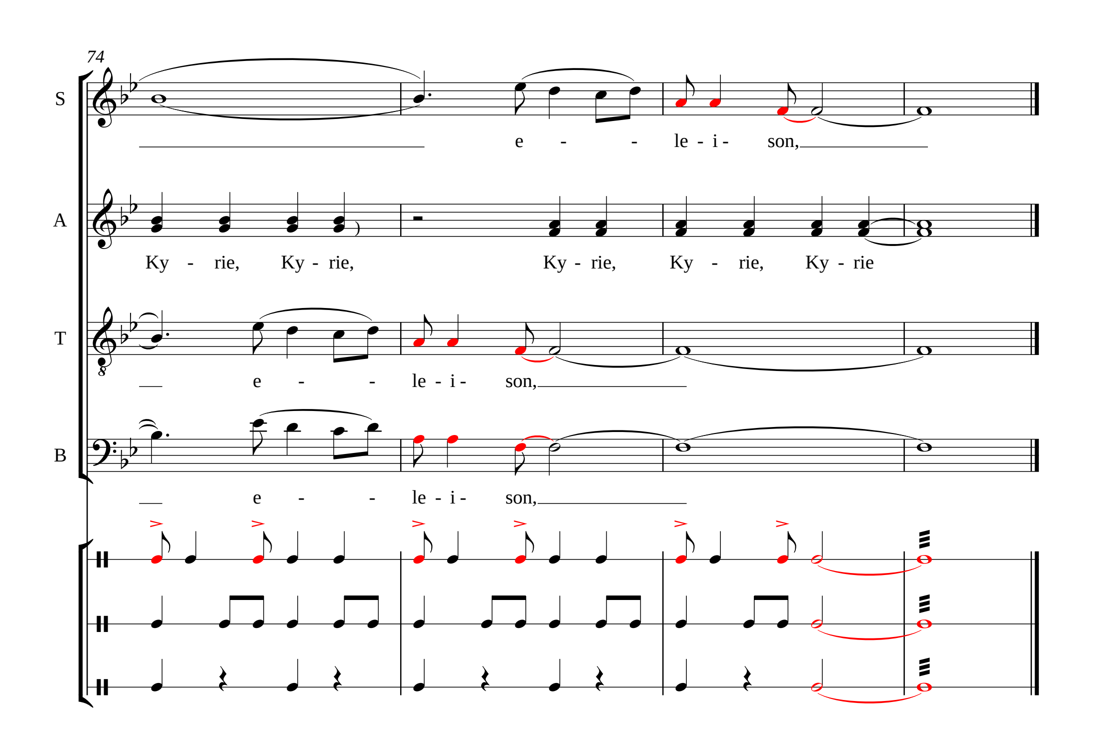


* The alto G from mm.53-end is faintly heard, if at all, on the original 1958 recording.
It is the conductors descretion to include or omit this note in performance.


61
S
A
T
B
Ky- rie
e - le - i son,
Ky- rie
Ky- rie, Ky - rie, Ky- rie,
Ky- rie, Ky - rie, Ky- rie
Ky- rie,
e - le - i son,
Ky- rie
e - le - i son,
Ky- rie


66
S
A
T
B
e - le - i son,
Ky- rie
Ky - rie, Ky- rie,
Ky- rie, Ky - rie, Ky- rie
Ky- rie, Ky - rie, Ky- rie,
e - le - i son,
Ky- rie
e -
e - le - i son,
Ky- rie
e -


71
S
A
T
B
e - - le - i - son, Ky - rie
Ky - rie, Ky - rie, Ky - rie Ky - rie,
-le - i - son, Ky - rie
-le - i - son, Ky - rie

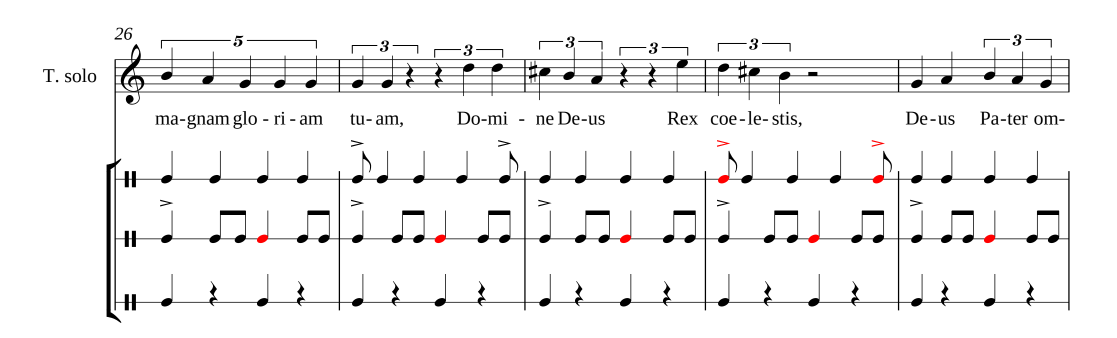

74
S
A
T
B
e - - le - i - son,
Ky - rie, Ky - rie, Ky - rie, Ky - rie, Ky - rie
e - - le - i - son,
e - - le - i - son,

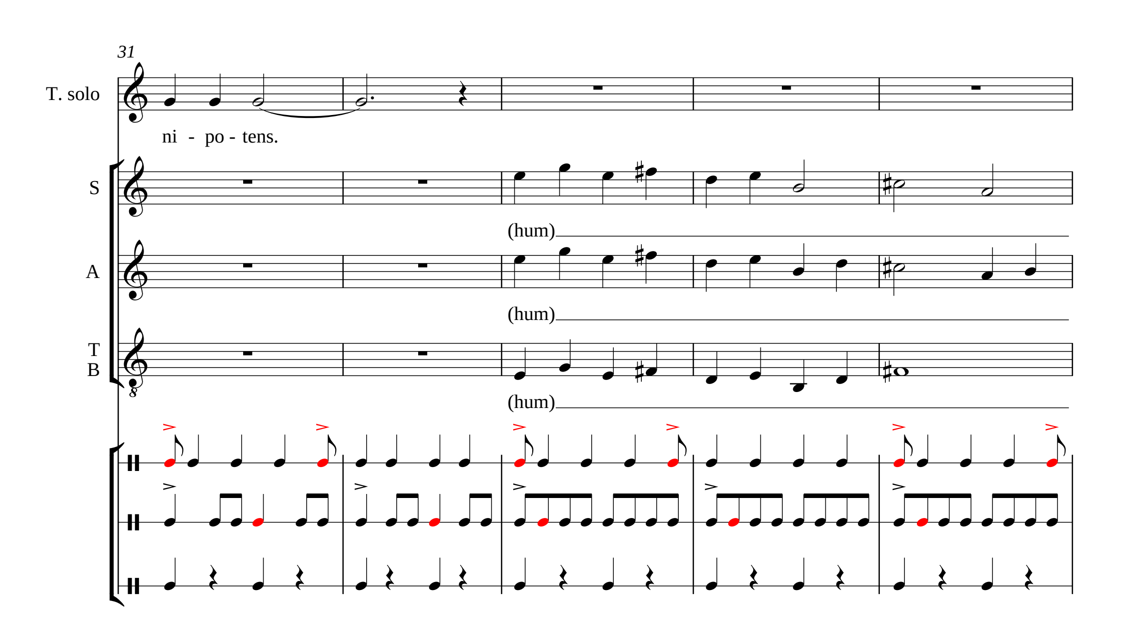
Gloria



TENOR SOLO
SAKASAKA
KIKUMVI (high)
KIKUMVI (low)
KYONDO (log drum)
Et in ter-ra pax ho-mi-ni-bus,
T. solo
T
B
bo - nae vo-lun - ta - tis. Lau-da - mus te,
2 soli
tutti
Lau - da - mus te,
lau - da - mus te,
be - ne - di - ci -
S
a - do - ra - mus te,
mus te.

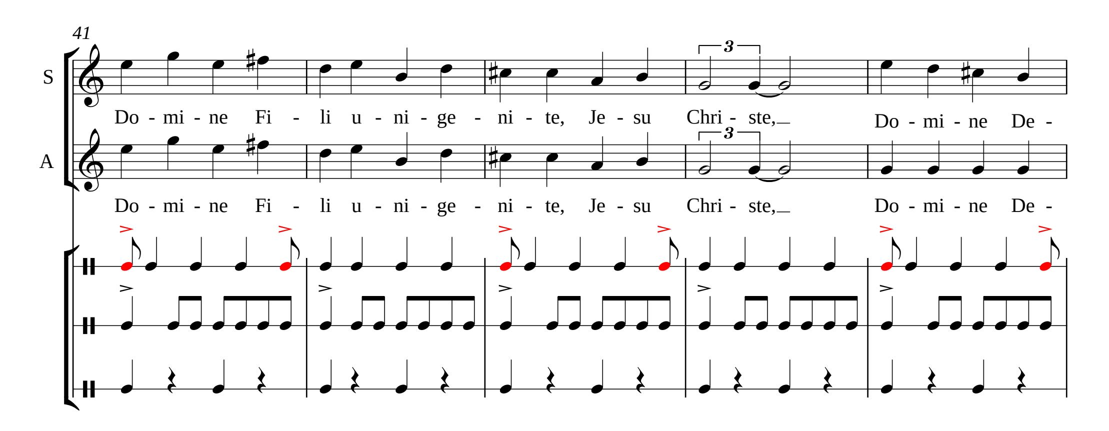

21
T. solo
S
Gra - ti - as a - gi - mus ti - bi pro - pter
glo - ri - fi - ca - mus te.


26
T. solo
ma - gnam glo - ri - am tu - am, Do - mi - ne De - us Rex coe - le - stis, De - us Pa - ter om-

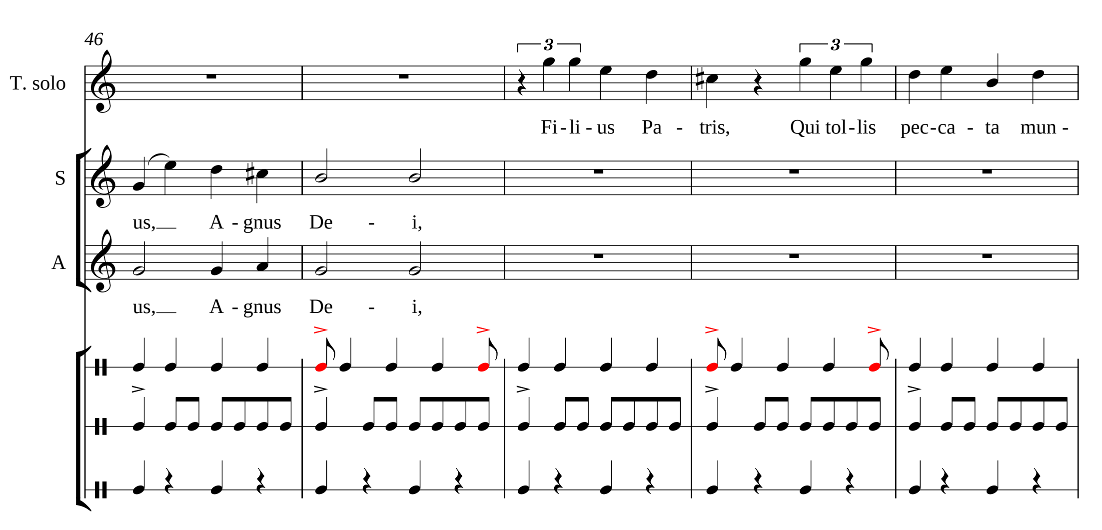

31
T. solo
S
A
T
B
ni - po - tens.
(hum)
(hum)
(hum)

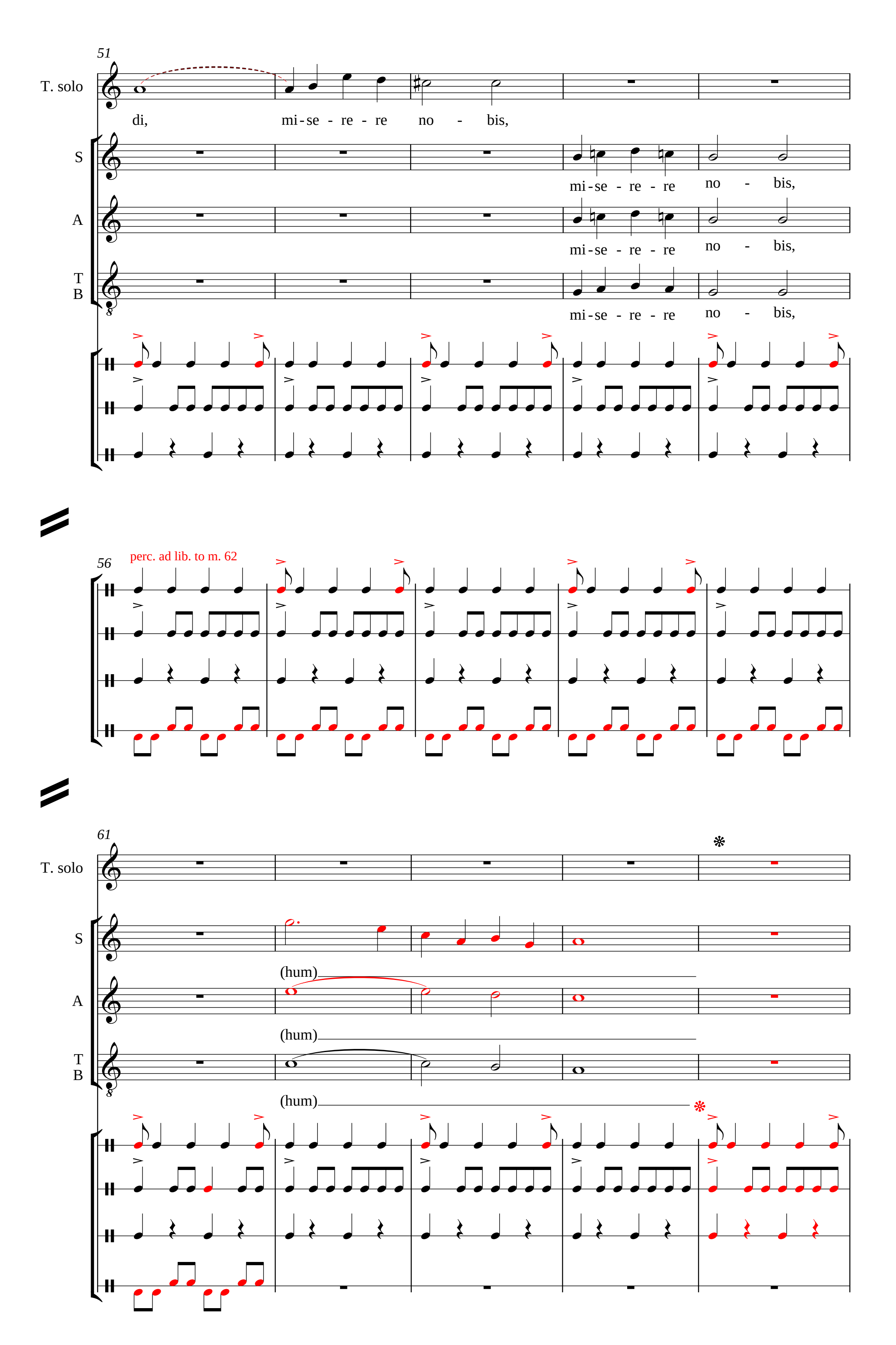

36
S
A
T
B
(hum)
(hum)
(hum)



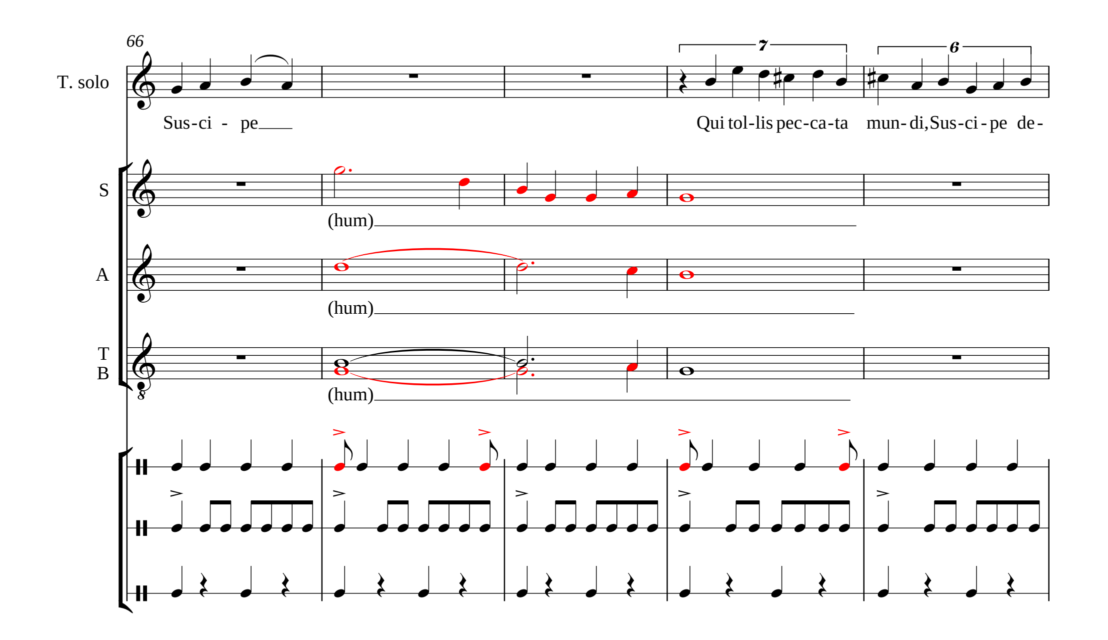

41
S
A
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste,
Do - mi - ne De -
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste,
Do - mi - ne De -




46
T. solo
S
A
Fi - li - us Pa - tris, Qui tol - lis pec - ca - ta mun -
us, A - gnus De - i,
us, A - gnus De - i,



* measure added to keep intruments in phase with voices per 1958 recording





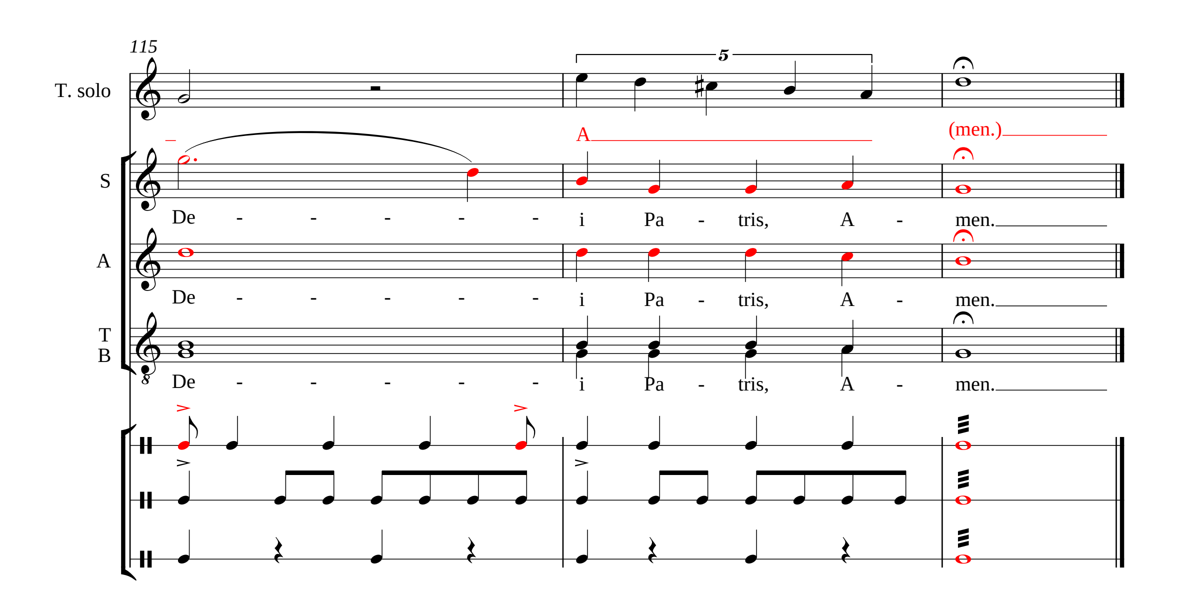


** original text in 1958 recording

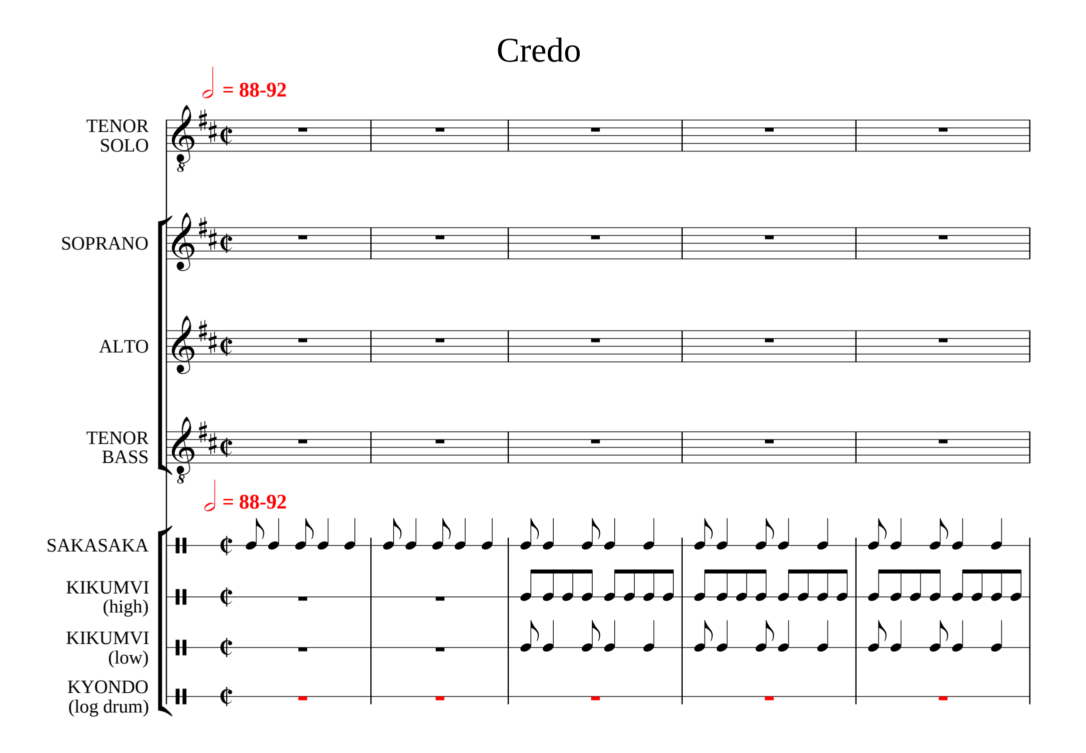

75
T. solo
nem,
Qui se - des ad dex - te-ram Pa - tris, mi - se - re - re,
stram)
S
de pre - ca - ti - o - nem no - stram.
A
de pre - ca - ti - o - nem no - stram.
T
B
de pre - ca - ti - o - nem no - stram.
79
T. solo
mi - se - re - re,
mi - se - re - re, mi - se - re - re, mi - se - re - re,
S
(Oh)
A
(Oh)
T
B
(Oh)
83
T. solo
mi - se - re - re,
Qui se - des ad dex - te - ram Pa - tris mi - se - re - re,
S
(Oh)
A
(Oh)
T
B
(Oh)


87
T. solo
mi-se-re-re, mi-se - re-re, mi - se-re-re, mi-se-re - re, mi - se-re-re, mi-se-re -
S
Qui se - des ad dex - te - ram. mi - se -
A
Qui se - des ad dex - te - ram. mi - se -
T
B
Qui se - des ad dex - te - ram. mi - se -
92
T. solo
re. Quo-ni-am tu so-lus san - ctus, Tu so - lus Do-mi-
S
re - re no - bis.
A
re - re no - bis.
T
B
re - re no - bis.
97
T. solo
nus, Tu so-lus al - tis - si - mus, Je - su Chri - ste,


102
T. solo
in glo - ri - a
S
cum san - cto Spi - ri - tu,
A
cum san - cto Spi - ri - tu,
T
B
cum san - cto Spi - ri - tu,
107
T. solo
cum san-cto Spi-ri - tu, in glo-ri-a De i Pa-tris, A
S
De - i Pa - tris, A - men, cum san -
A
De - i Pa - tris, A - men, cum san -
T
B
De - i Pa - tris, A - men, cum san -
112
T. solo
A
S
cto Spi - ri - tu,
A
cto Spi - ri - tu,
T
B
cto Spi - ri - tu,

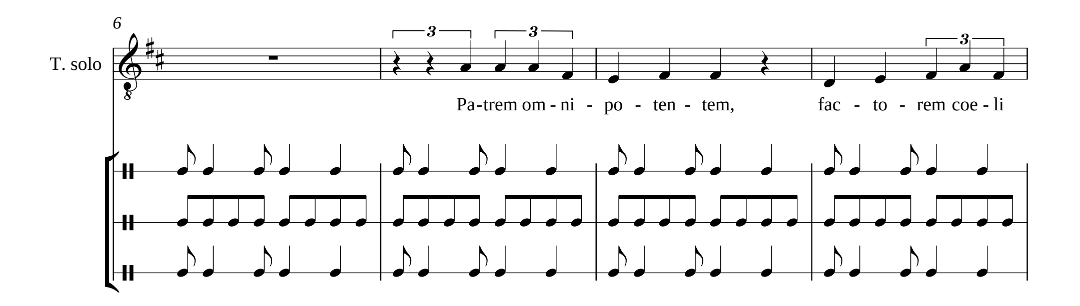

115
T. solo
S
A
T
B
5
A
(men.)
De - - - - - i Pa - tris, A - men.
De - - - - - i Pa - tris, A - men.
De - - - - - i Pa - tris, A - men.

Credo



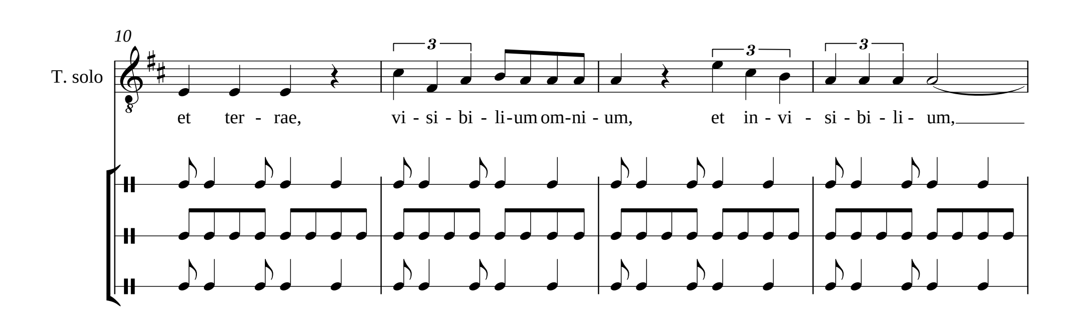
= 88-92
TENOR SOLO
SOPRANO
ALTO
TENOR BASS
= 88-92
SAKASAKA
KIKUMVI (high)
KIKUMVI (low)
KYONDO (log drum)





6
T. solo
Pa-trem om - ni - po - ten - tem,
fac - to - rem coe - li





10
T. solo
et ter - rae,
vi - si - bi - li-um om-ni - um,
et in - vi - si - bi - li - um,


14
T. solo
S
Et in u - num, et in u -
A
Et in u - num, et in u -
T
B
Et in u - num, et in u -
19
S
num Do - mi - num, Je - sum Chri - stum, Je - sum Chri -
A
num Do - mi - num, Je - sum Chri - stum, Je - sum Chri -
T
B
num Do - mi - num, Je - sum Chri - stum, Je - sum Chri -
23
T. solo
De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum, an - te om - ni -
S
stum, Fi - li - um.
A
stum, Fi - li - um.
T
B
stum, Fi - li - um.


28
T. solo
a sae - cu - la,
S
De - um de
A
De - um de
T
B
ou ou
32
S
De - o, De - um de De - o, lu - men
A
De - o, De - um de De - o, lu - men
T
B
ou ou ou ou
36
T. solo
De - um ve - rum de De - o
S
de lu - men de lu - mi - ne,
A
de lu - men de lu - mi - ne,
T
B
ou ou ou


40
T. solo
ve - ro, ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri per quem om - ni - a fa -
T
B
ou ou ou ou
44
T. solo
cta sunt, per quem om - ni - a fa - cta sunt, Qui pro - pter nos,
S
qui
A
qui
T
B
ou ou ou ou
48
T. solo
qui pro - pter nos, qui pro - pter nos ho - mi - nes
S
pro - pter nos, qui pro - pter nos, qui
A
pro - pter nos, qui pro - pter nos, qui
T
B
ou ou ou ou


52
T. solo
et pro-pter no-stram sa-lu-tem de-scen-dit de coe-lis, Et in-car-na-tus est
S
pro-pter nos, qui pro-pter nos, qui
A
pro-pter nos, qui pro-pter nos, qui
T
B
ou ou ou ou
56
T. solo
de spi-ri-tu san-cto ex Ma-ri-a Vir-gi-
S
pro-pter nos, qui pro-pter nos, qui
A
pro-pter nos, qui pro-pter nos, qui
T
B
ou ou ou ou


60
T. solo
ne, et ho- mo fa - ctus est,
23"
S
pro-pter nos, qui pro-pter nos,
A
pro-pter nos, qui pro-pter nos,
Instrumental Cadenza
percussion ad lib
T
B
ou ou
sensa misura
13"
10"
log drum

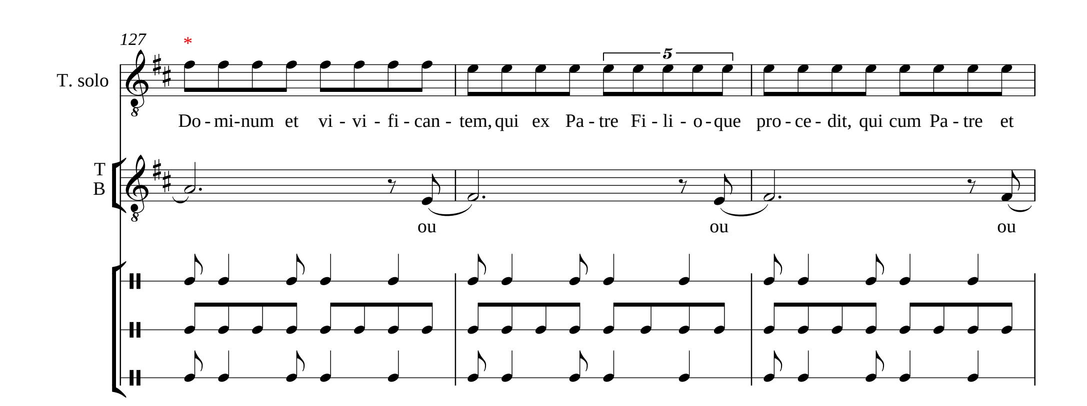

65
T. solo
Cru-ci - fi-xus e - ti - am pro- no - - - - - - - (bis)
T
B
ou ou ou ou ou
70
T. solo
cru - ci - fi - xus e - ti - am pro no - - - - - - -
T
B
ou ou ou ou ou
75
T. solo
- bis sub Pon-ti - o Pi-la- to, sub
T
B
ou ou ou ou ou ou

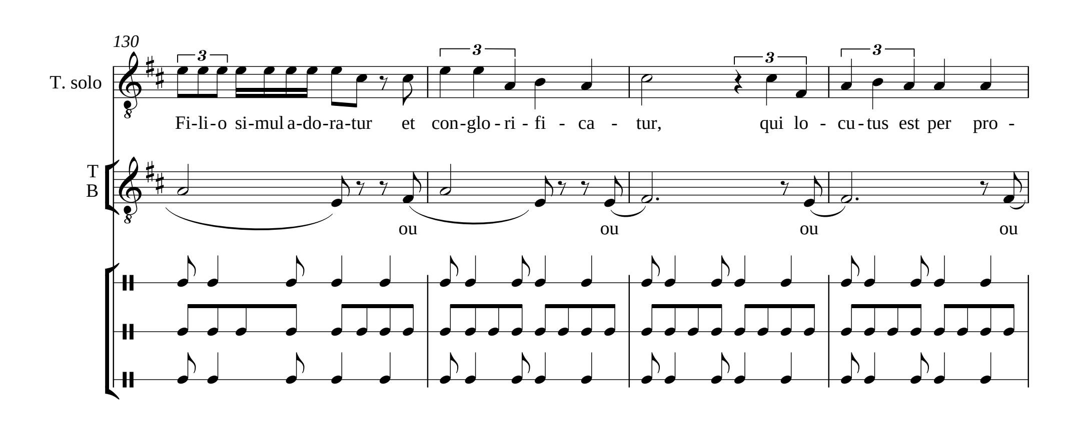

81
T. solo
Pon-ti - o Pi - la - to,
pas-sus et se-pul-tus est,
T
B
ou
ou
ou
ou
ou
86
T. solo
T
B
Eight measure instrumental cadenza
Percussion ad lib
91
S
Et re-sur-re-xit
T
B
96
T. solo
et a-scen-dit in coe-lum, se-det ad
S
ter - ti - a di - e se-cun-dum scri-ptu - ras,

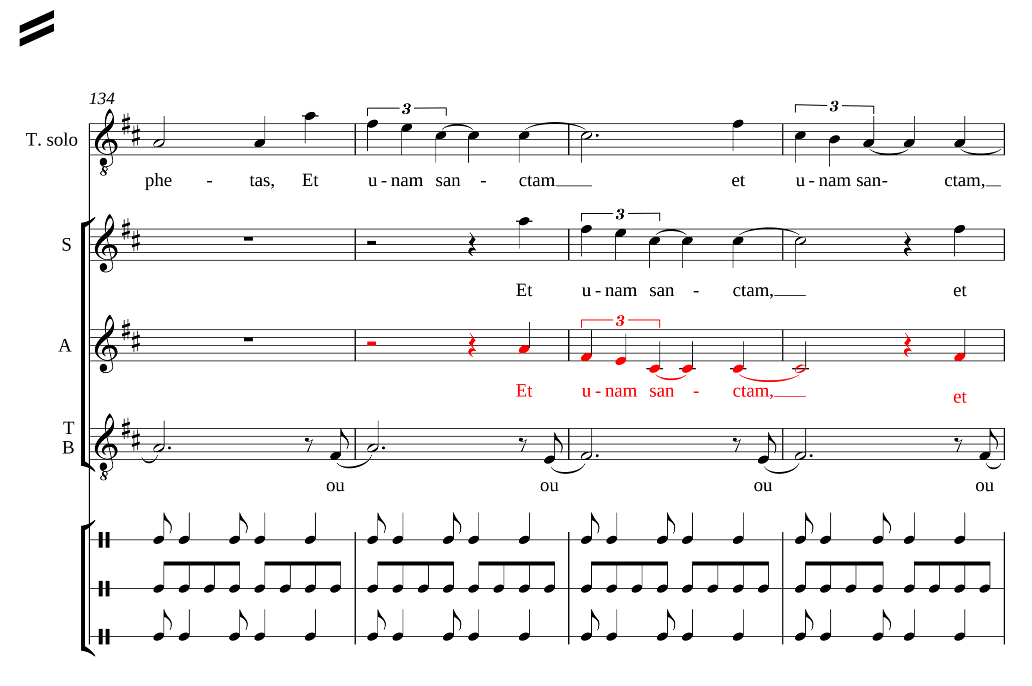


* original text in 1958 recording

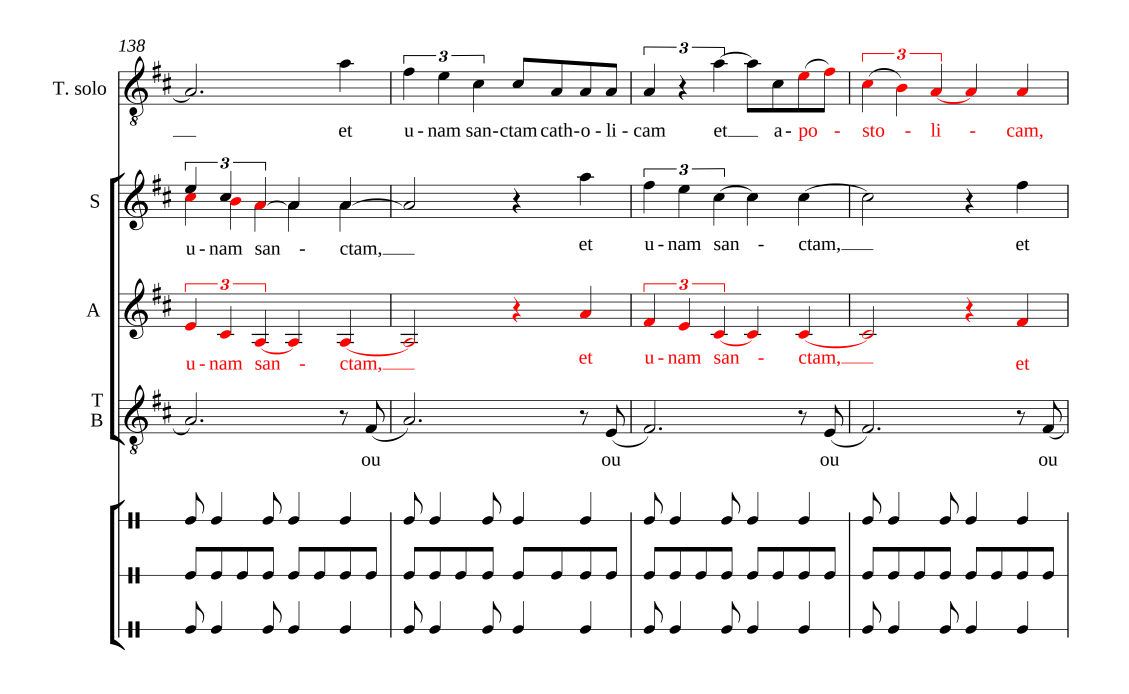

115
T. solo
- os, cu - jus re - gni non e - rit fi - nis,
S
A
T
B
ou ou ou ou
119
S
Et in Spi - ri - tum, et in Spi - ri - tum
A
Et in Spi - ri - tum, et in Spi - ri - tum
T
B
ou ou ou ou
123
S
san - - ctum, san - - ctum,
A
san - - ctum, san - - ctum,
T
B
ou ou ou ou

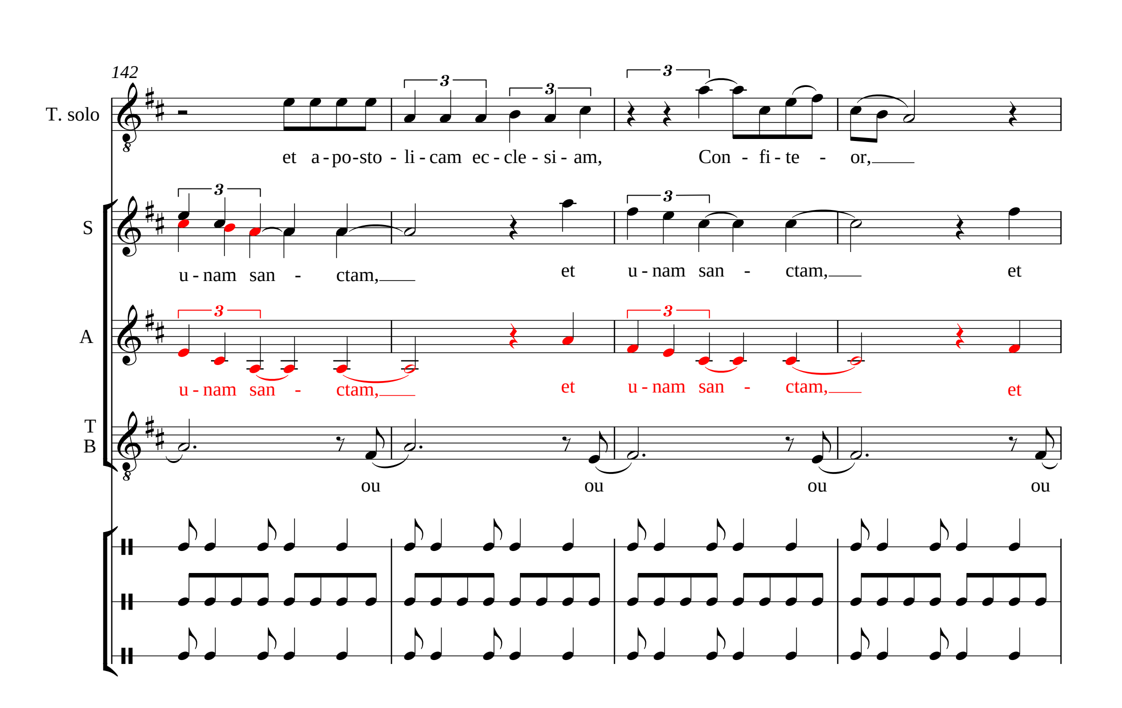


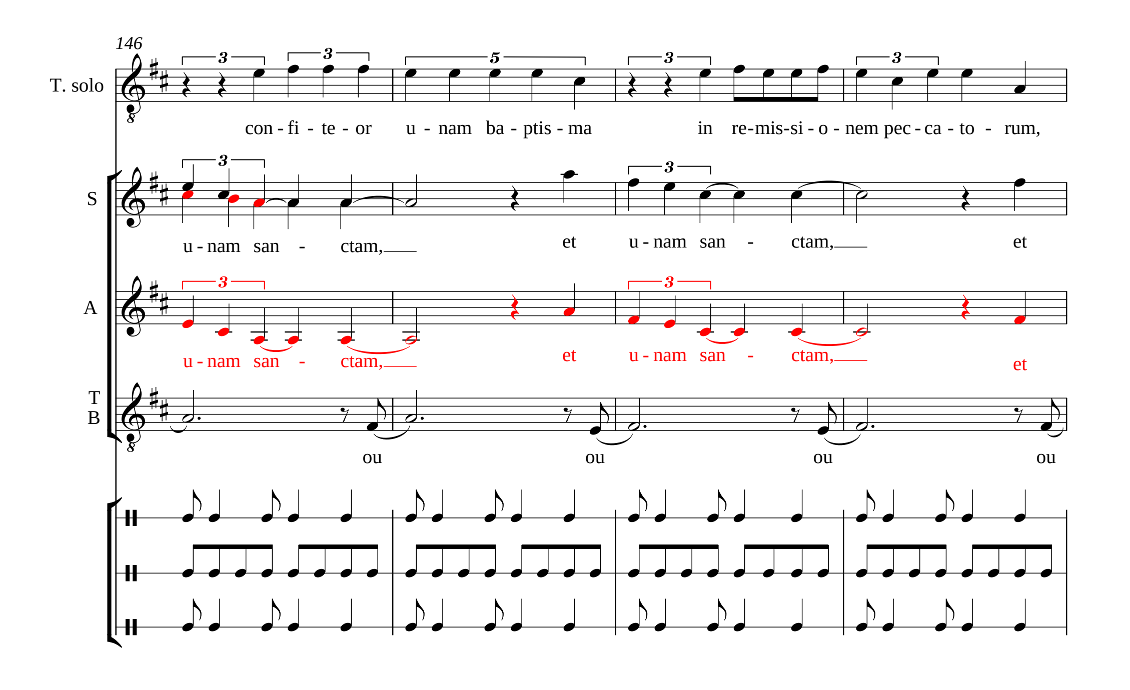


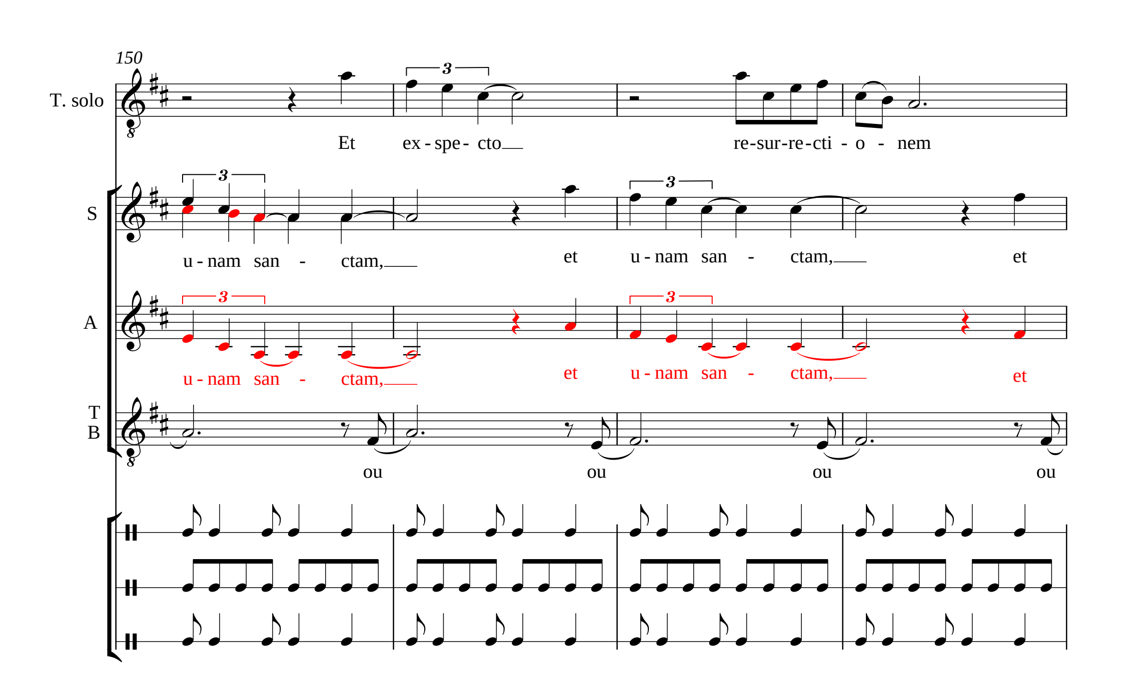


* The soloist in the 1958 recording omits several words and notes in mm.127-130.


138
T. solo
et u - nam san-ctam cath-o - li - cam et a - po - sto - li - cam,
S
u - nam san - ctam, et u - nam san - ctam, et
A
u - nam san - ctam, et u - nam san - ctam, et
T
B
ou ou ou ou


142
T. solo
et a - po-sto - li - cam ec - cle - si - am, Con - fi - te - or,
S
u - nam san - ctam, et u - nam san - ctam, et
A
u - nam san - ctam, et u - nam san - ctam, et
T
B
ou ou ou ou


146
T. solo
con - fi - te - or u - nam ba - ptis - ma in re-mis-si - o - nem pec - ca - to - rum,
S
u - nam san - ctam, et u - nam san - ctam, et
A
u - nam san - ctam, et u - nam san - ctam, et
T
B
ou ou ou ou

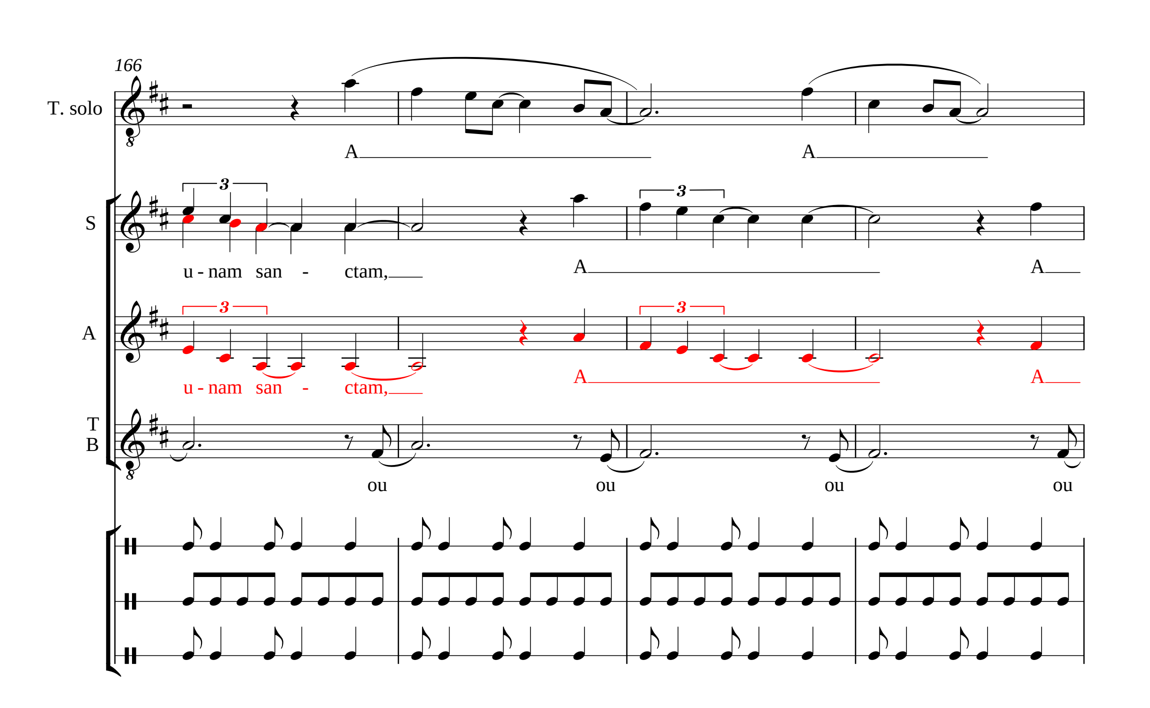

150
T. solo
Et ex - spe - cto re-sur-re-cti - o - nem
S
u - nam san - ctam, et u - nam san - ctam, et
A
u - nam san - ctam, et u - nam san - ctam, et
T
B
ou ou ou ou


154
T. solo
mor - tu - o - rum,
et vi - tam ven - tu - ri
S
u - nam san - ctam,
et
u - nam san - ctam,
et
A
u - nam san - ctam,
et
u - nam san - ctam,
et
T
B
ou
ou
ou
ou


158
T. solo
sae
sae - cu - li
S
u - nam san - ctam,
et
u - nam san - ctam,
et
A
u - nam san - ctam,
et
u - nam san - ctam,
et
T
B
ou
ou
ou
ou

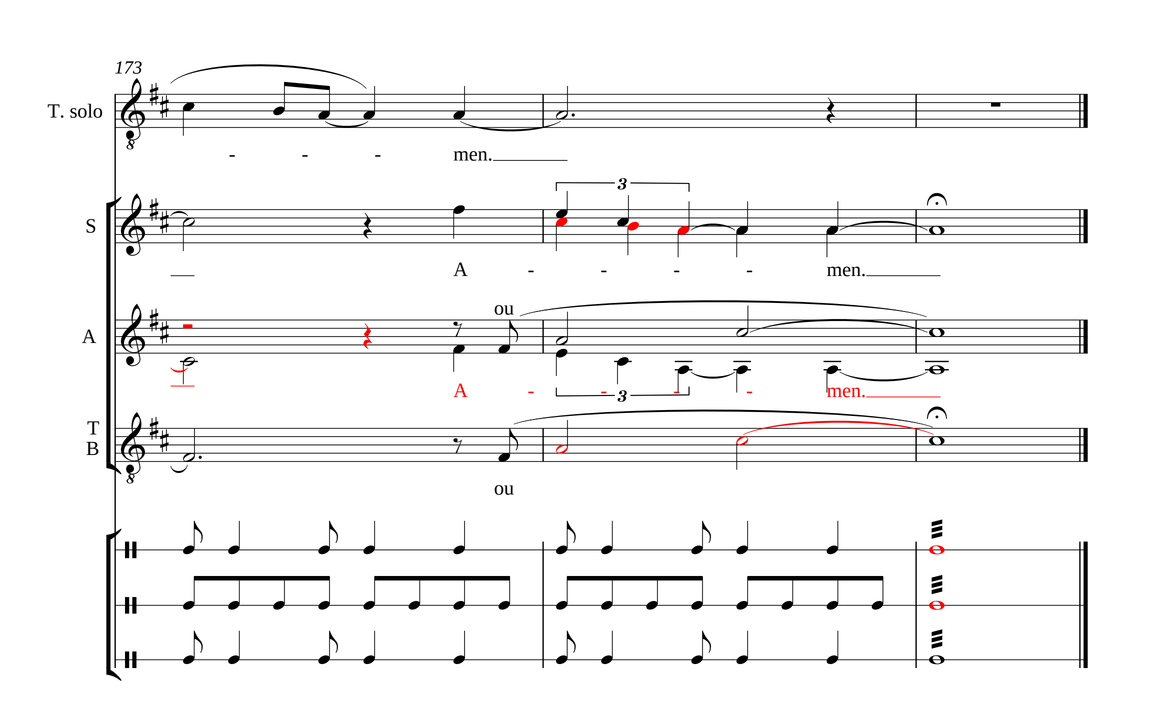

162
T. solo
S
A
T
B
sae
sae - cu - li,
u - nam san - ctam,
et
u - nam san - ctam,
et
u - nam san - ctam,
et
u - nam san - ctam,
et
ou
ou
ou
ou



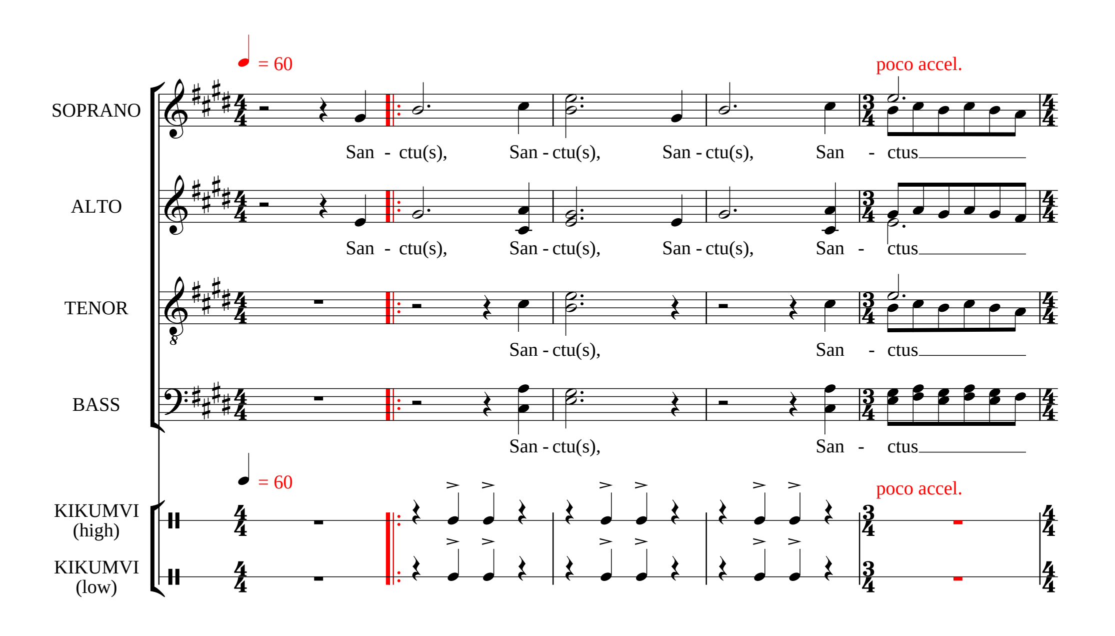

166
T. solo
S
A
T
B
A
A
u - nam san - ctam,
A
A
u - nam san - ctam,
A
A
ou
ou
ou
ou


170
T. solo
A
A -
S
A
A
A
T
B
ou
ou
ou




173
T. solo
- - - men.
S
A - - - - men.
A
ou
A - - - - men.
T
B
ou

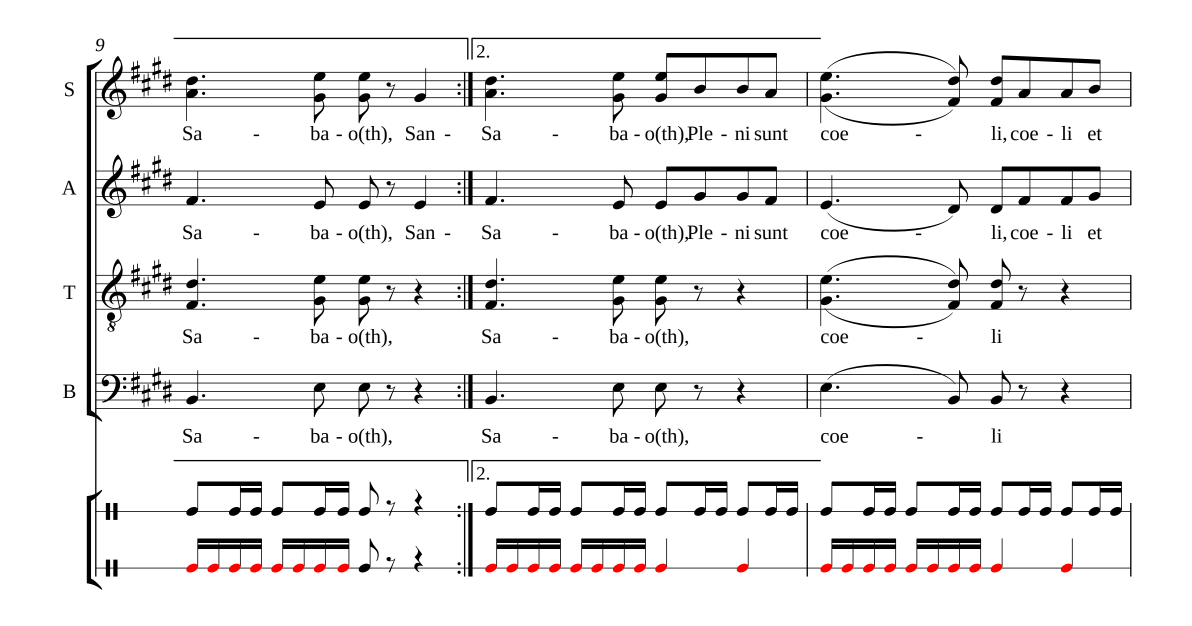
Sanctus



♩ = 60
poco accel.
SOPRANO
ALTO
TENOR
BASS
San - ctu(s), San - ctu(s), San - ctu(s), San - ctus
San - ctu(s), San - ctus
KIKUMVI (high)
KIKUMVI (low)



6
♩ = 66-68
S
A
T
B
Do - mi - nu(s) De - us Sa - ba - o(th), Do - mi - nu(s) De - us, De - us
Do - mi - nu(s) Sa - ba - o(th), De - us,
1.


9
S
A
T
B
2.
Sa - ba - o(th), San - Sa - ba - o(th),Ple - ni sunt coe - li, coe - li et
Sa - ba - o(th), San - Sa - ba - o(th),Ple - ni sunt coe - li, coe - li et
Sa - ba - o(th), Sa - ba - o(th), coe - li
Sa - ba - o(th), Sa - ba - o(th), coe - li

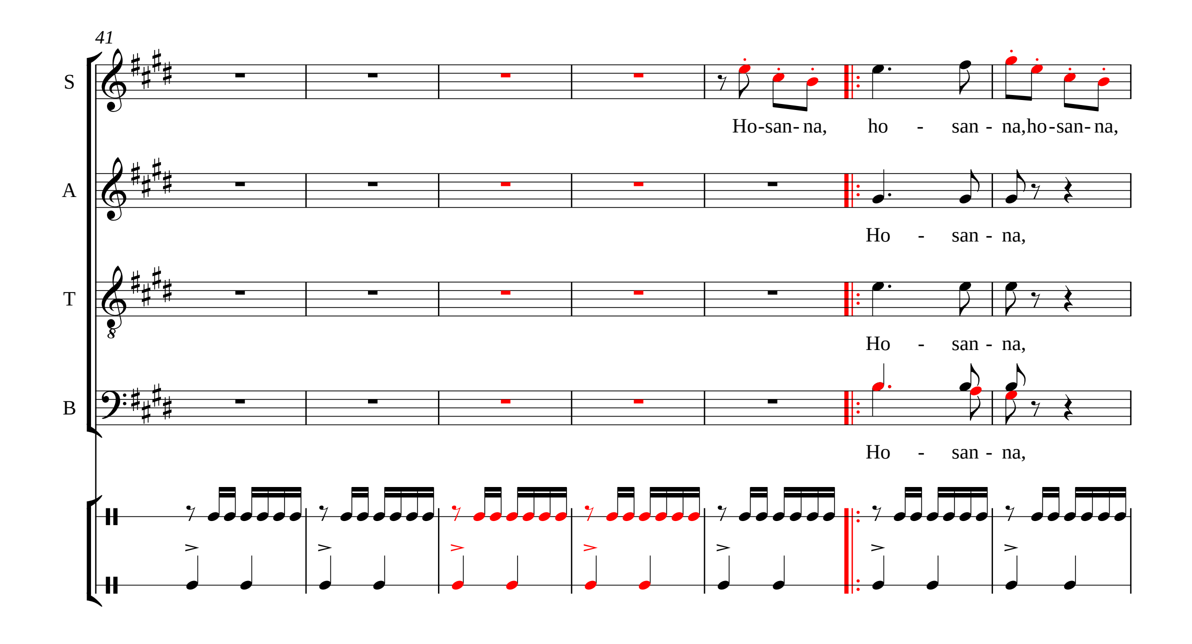

12
Vivo
= (132-136)
S
A
T
B
ter - ra, glo - ri - a tu - a, glo - ri - a tu - a.
ter - ra, glo - ri - a tu - a, glo - ri - a tu - a.
ter - ra tu - a tu - a.
ter - ra tu - a tu - a.
Vivo
perc. ad lib

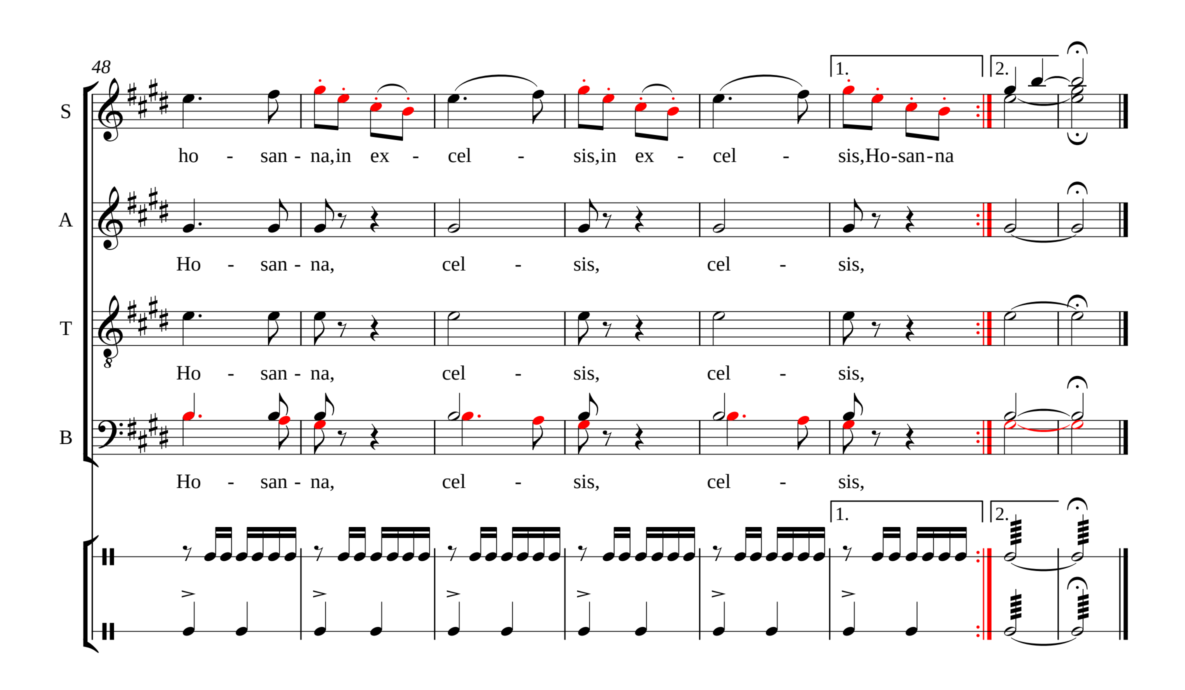

16
S
A
T
B
Ho-san-na, ho - san - na,ho-san-na,
Ho - san - na,
Ho - san - na,
Ho - san - na,


23
S
A
T
B
1.
2.
ho - san - na,in ex - cel - sis,in ex - cel - sis,Ho-san-na
Ho - san - na, cel - sis, cel - sis,
Ho - san - na, cel - sis, cel - sis,
Ho - san - na, cel - sis, cel - sis,

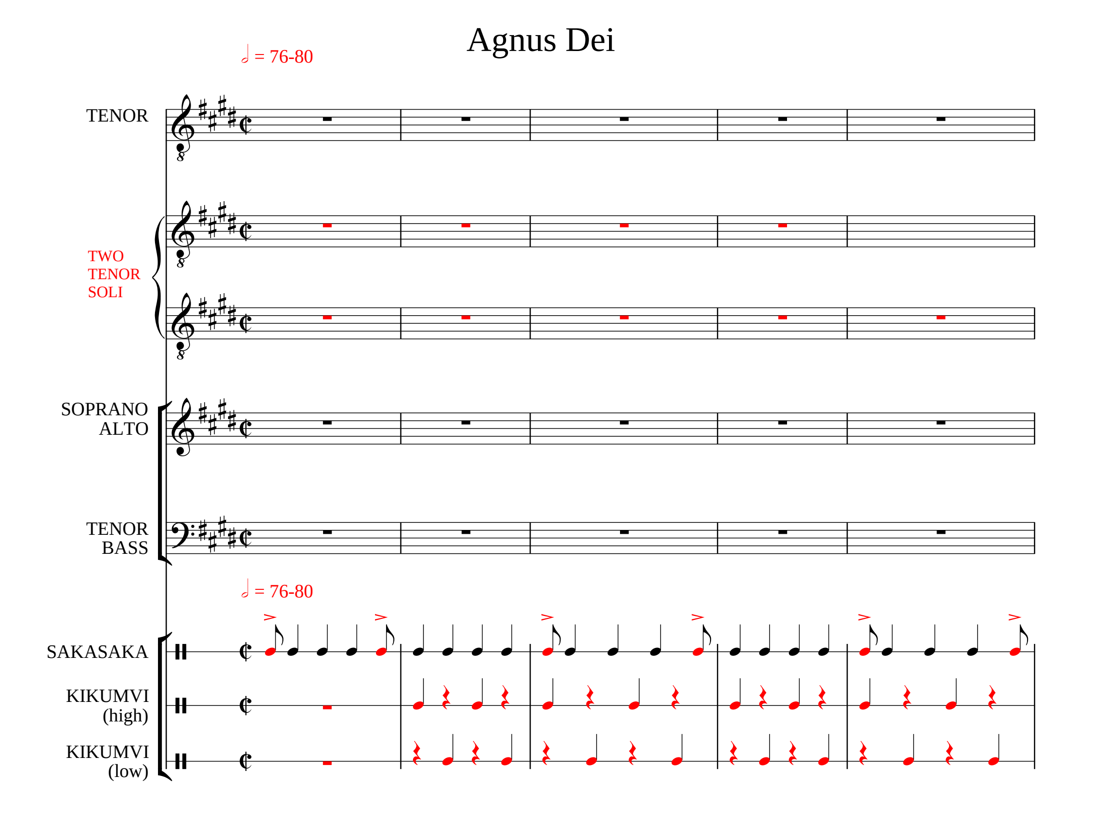

31
tempo primo
poco accel.
tempo secundo
S
A
T
B
Be - ne - dic - tus, Be - ne - dic - tus qui ve - nit, ve - nit in
dic - tus, dic - tus qui ve - nit
poco accel.


37
Vivo
S
A
T
B
no - mi - ne, ve - nit in no - mi - ne, no - mi-ne Do - mi - ni.
no - mi - ne, no - mi - ne Do - mi - ni.
Vivo
perc. ad lib


41
S
A
T
B
Ho-san- na,
ho - san - na,ho-san- na,
Ho - san - na,
Ho - san - na,
Ho - san - na,

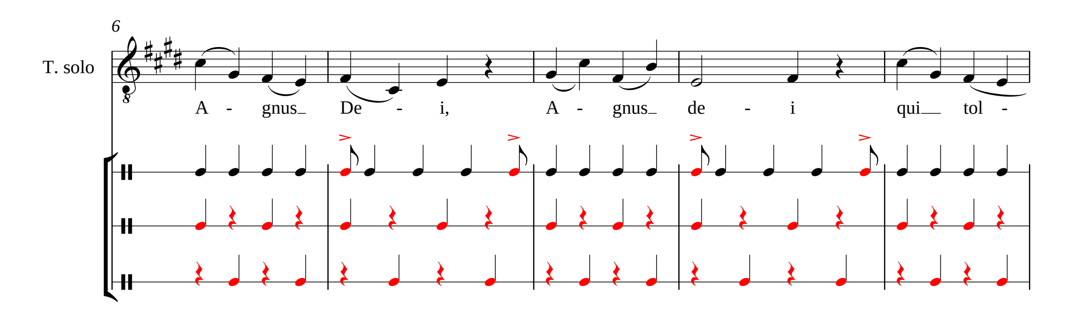

48
S
A
T
B
1.
2.
ho - san - na,in ex - cel - sis,in ex - cel - sis,Ho-san-na
Ho - san - na, cel - sis, cel - sis,
Ho - san - na, cel - sis, cel - sis,
Ho - san - na, cel - sis, cel - sis,

Agnus Dei



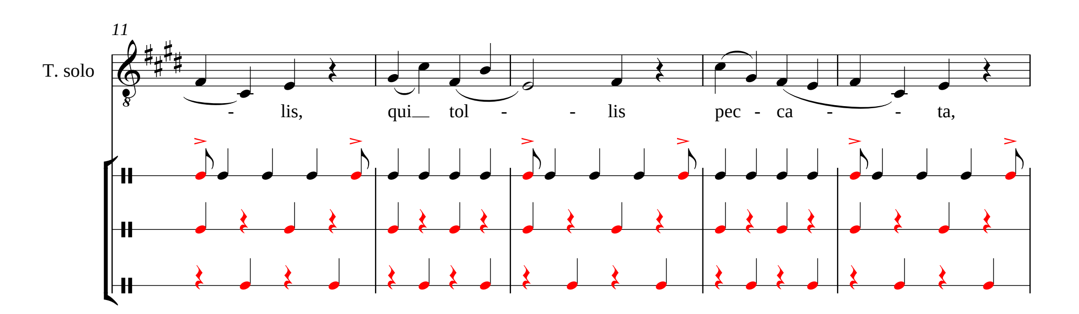
𝅗𝅥 = 76-80
TENOR
TWO
TENOR
SOLI
SOPRANO
ALTO
TENOR
BASS
𝅗𝅥 = 76-80
SAKASAKA
KIKUMVI
(high)
KIKUMVI
(low)





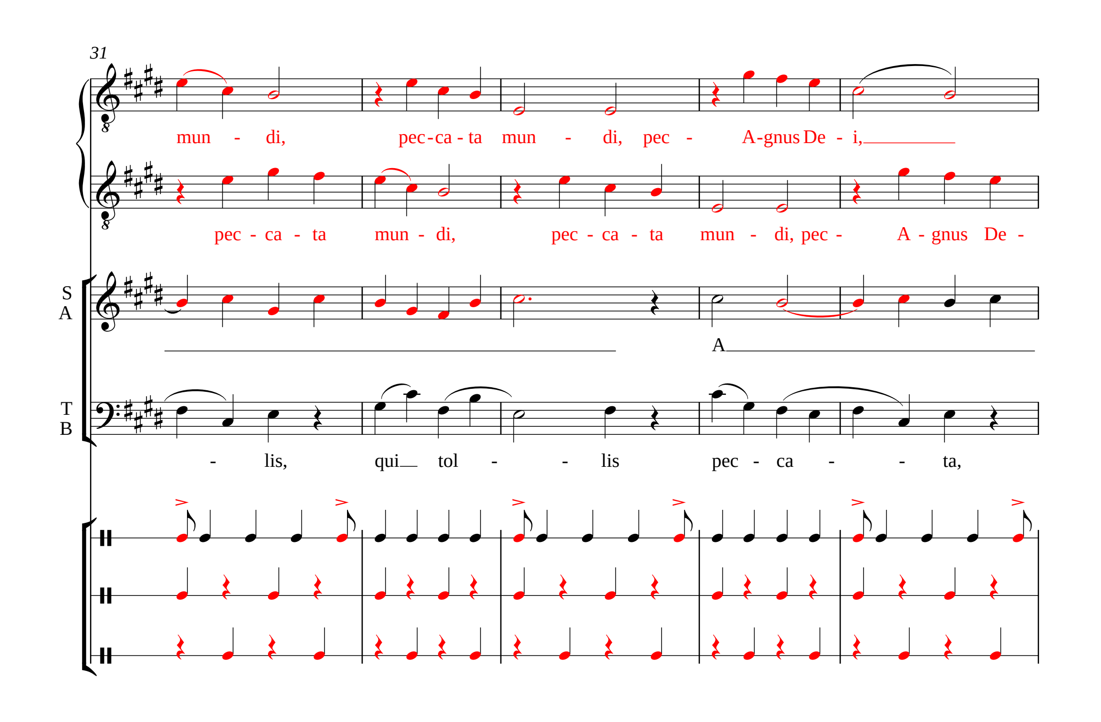
6
T. solo
A - gnus_ De - i, A - gnus_ de - i qui__ tol -



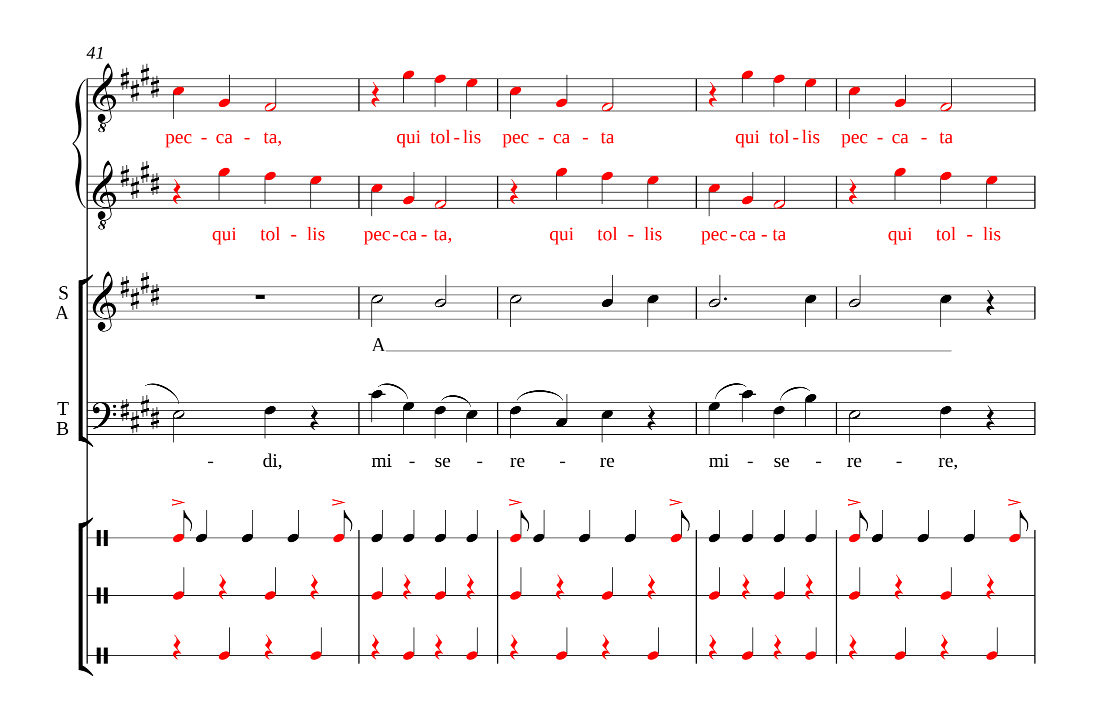


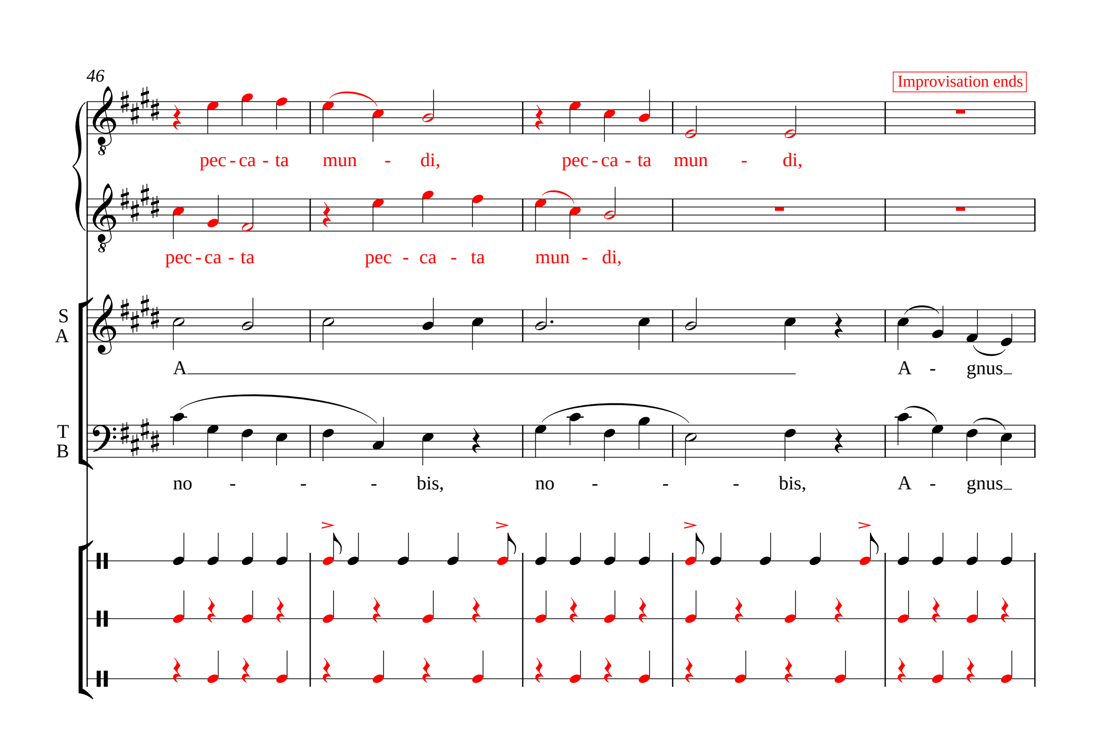
11
T. solo
- lis, qui__ tol - - lis pec - ca - - ta,


16
T. solo
pec - ca - - ta mun - - di, mun -
2 soli
mp
A-gnus De - i,
A-gnus De -
2 tenors improvise using these notes only as a GUIDE!
A - gnus De - i,
21
T. solo
- di, mi - se - re - re no - - bis.
i qui tol - lis, qui tol-lis pec - ca - ta, qui tol-lis pec - ca - ta,
A - gnus De - i qui tol-lis, qui tol - lis pec-ca-ta, qui tol - lis
26
qui tol-lis pec - ca - ta qui tol-lis pec - ca - ta pec-ca-ta
pec-ca-ta, qui tol - lis pec-ca-ta qui tol - lis pec-ca-ta
S
A
A A
T
B
A - gnus De - i, A - gnus de - i qui tol -

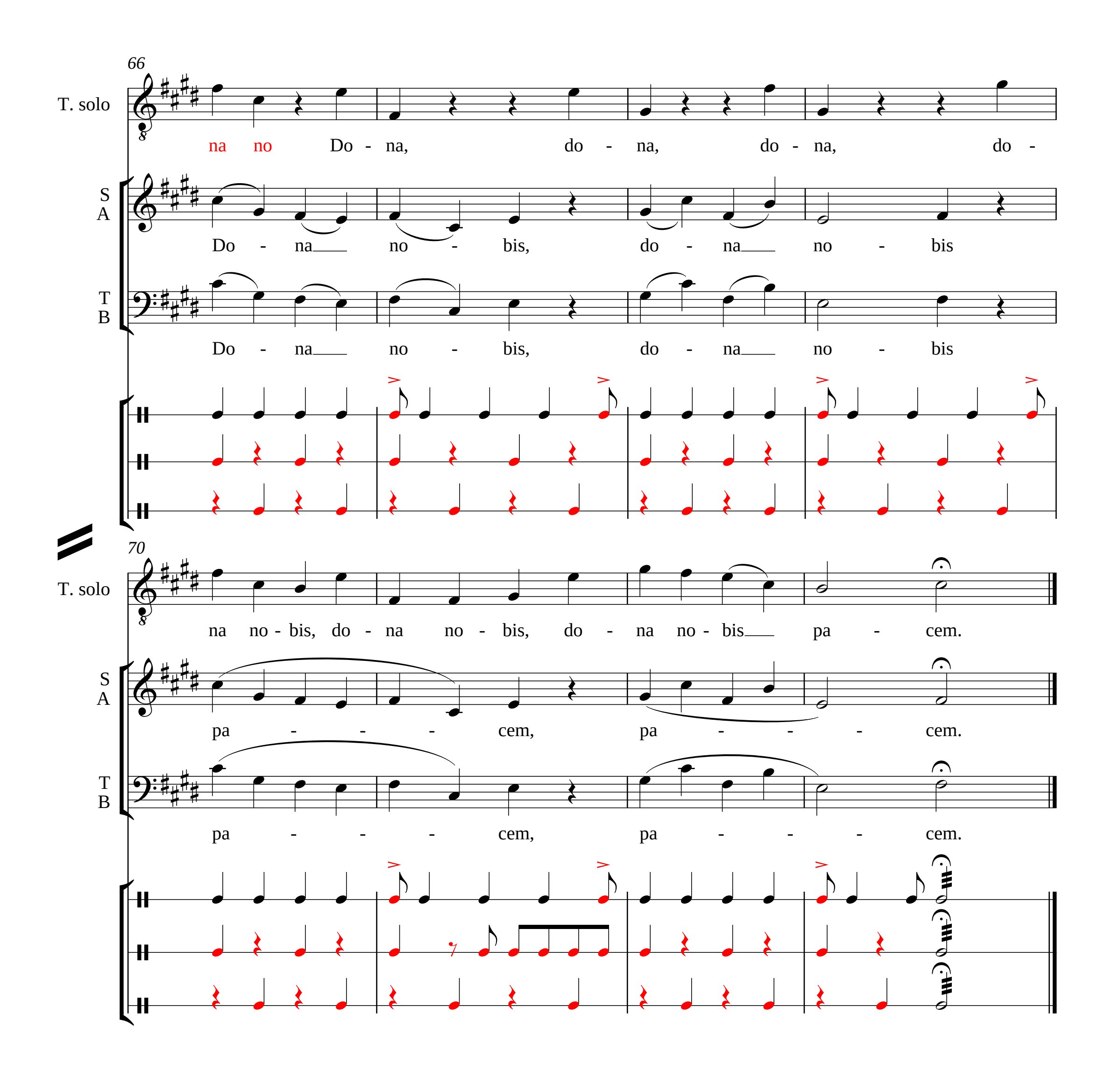

31
mun - di, pec-ca-ta mun - di, pec - A-gnus De - i,
pec - ca - ta mun - di, pec - ca - ta mun - di, pec - A - gnus De -
S
A
A
T
B
- lis, qui tol - - lis pec - ca - - ta,


36
A-gnus De - i qui tol - lis, qui tol-lis pec - ca - ta, qui tol-lis
i, A - gnus De - i qui tol-lis, qui tol - lis pec-ca-ta,
S
A
T
B
pec - ca - - ta mun - - di, mun -


41
pec - ca - ta, qui tol - lis pec - ca - ta qui tol - lis pec - ca - ta
qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta qui tol - lis
S
A
A
T
B
- di, mi - se - re - re mi - se - re - re,


46
Improvisation ends
pec - ca - ta mun - di, pec - ca - ta mun - di,
pec - ca - ta pec - ca - ta mun - di,
S
A
A A - gnus
T
B
no - - - bis, no - - - bis, A - gnus


51
T. solo
A - gnus De - i, A - gnus De - i qui tol qui tol - lis
S
A
De - i, A - gnus de - i qui tol - lis,
T
B
De - i, A - gnus de - i qui tol - lis,
56
T. solo
pec - ca - ta, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta
S
A
qui tol - - lis pec - ca - - ta, pec - ca -
T
B
qui tol - - lis pec - ca - - ta, pec - ca -
61
T. solo
pec - ca - ta mun - di, pec - ca - ta mun - di, pec - ca - ta, Do -
S
A
- ta mun - - di, mun - - di,
T
B
- ta mun - - di, mun - - di,


66
T. solo
na no Do - na, do - na, do - na, do -
S
A
Do - na no - bis, do - na no - bis
T
B
Do - na no - bis, do - na no - bis
70
T. solo
na no - bis, do - na no - bis, do - na no - bis pa - cem.
S
A
pa - - - cem, pa - - - cem.
T
B
pa - - - cem, pa - - - cem.

Changes to the Lawson-Gould Edition

What follows is a movement by movement explanation of the changes made to the Lawson-Gould edition of *Missa Luba*, which has been incorporated into the new edition included in this chapter. Throughout this section the Lawson-Gould edition will be referred to by the abbreviation LGE, while the new edition will be referred to by NE. Because of the addition and deletion of measures, the two editions will not be synchronized in terms of measure numbers. When comparing the two editions, measure indications will also refer to the Lawson-Gould edition with the abbreviation LGE (ex: LGE, m.1). Measure indications for the new edition will be notated as NE (ex: NE, m.1).

Kyrie

Movement wide changes

1. The two "women's voices" in the LGE have been rescored in the NE as soprano and alto. The "men's voices" in the LGE (scored for a division of three equal parts) have been rescored in the NE as tenor and bass. The bass staff in the NE is divided into two parts. When splitting the men's voices into two separate staves, consideration was given as to whether the tenors or basses should be in divisi. There is no significant difficulty related to tessitura that would prevent either the tenors or the basses from singing any of the three parts. It is the opinion of the

author that most mixed choruses have more basses than tenors, and thus dividing the basses would impose less of a balance concern than would dividing the tenors.

2. The instrumental parts have also been rescored, placing what is referred to in the LGE as the “tom-tom (low)” on the bottom most stave. It is customary that drum notation would be stacked according to pitch with the lowermost drum on the bottom stave. The names of the instruments have also been changed to reflect their authentic Central African heritage. Suitable instrument substitutions will be discussed in the Chapter Five.

3. Added to the sakasaka (NE), or “gourd” (LGE), rhythm is an accent over each of the eighth notes. This change came out of the March 2004 interview with Haazen who suggested that the eighth notes not behave as an anacrusis to the next quarter note. The eighth notes should receive greater weight and stress than the beats to follow. This is not problematic with the first eighth note which is on beat one of each measure, but is especially crucial for the second eighth note (see Example 4.4).

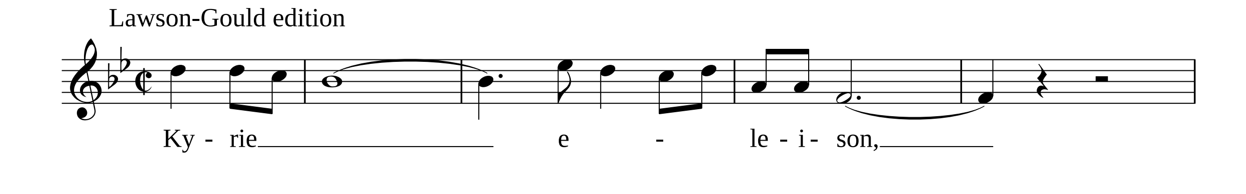


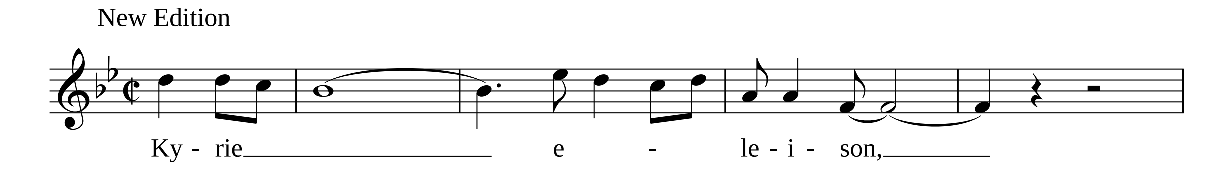
Example 4.4

4. The suggested tempo indication of half note = 76-80 is based on the tempo of the *Kyrie* in the 1958 recording.

5. A closer examination of the 1958 recording reveals that the pitch ‘G’ is all but completely absent from the *Kyrie*. The basses in the LGE have this note in the A- and B-sections, and then the altos in the A’-section. The presence of a ‘G’ would make the overall tonality of the *Kyrie* g-minor. However, removing the G would leave the B-flat as the fundamental, changing the tonality to B-flat Major. This is a major change from the LGE and may not be readily accepted since *Missa Luba* has been performed for 41 years with the *Kyrie* in g-minor. The NE has left the G in the score, but placed it in parenthesis with a footnote indicating its questionable nature and allowing a conductor to decide to include it or not in the performance.

6. The rhythm of the main melodic theme has been changed to reflect a more accurate notation of the original recording. Each time this main theme occurs, whether in the solo or in the choral parts, and including the parallel ‘Christe eleison’ section, the rhythm has been changed (see Example 4.5).

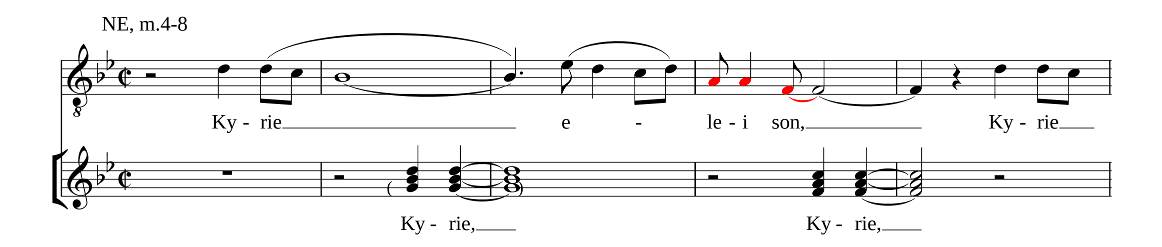




Example 4.5

<u>Measure specific changes</u>

1. NE, m.6, 10, 14, 18, 22, 26 – The half note in the corresponding measures of the LGE has been changed to a whole note in the NE. It is clear in the 1958 recording that the chorus sustains their first 'Kyrie' longer, but is precise about shortening their second 'Kyrie' so as to not obscure the soloist's restatement of the main theme (see Example 4.6).



Example 4.6

2. NE, m.28, sop. – The half note on beat one of the measure in the LGE has been shortened to a quarter note in the NE to accommodate a breath prior to the introduction of the 'Christe' section.

3. NE, m. 29, kikumvi (low) – The rhythm has been changed to reflect a more accurate transcription of the original recording.

4. NE, mm.29-50, A,T,B – The rhythm of the repeated word 'Christe' has been changed, in accordance with the original recording, similar to the changes made in the sustained 'Kyrie' section. The chorus is consistent in cutting the note short so as to not obscure a new statement of the main theme by the sopranos.

5. NE, m.32, 36, 40, 44, 48, sop – A quarter rest has been added just before each restatement of the main theme.

6. NE, m.41, 51 kikumvi (low) – The rhythm has been changed to reflect a more accurate transcription of the original recording and to provide guidelines for improvisation.

7. NE, mm.52-end, T-solo – The LGE has the tenor soloist doubling the male voices statement of the main theme. However, a closer examination of the original

recording reveals no clear separation of the soloist from the men's voices. Therefore, in the NE the soloist doubling has been dropped.

8. NE, mm.52-55 – The repeat signs from the LGE have been removed and the repeat has been written out in the NE.

9. NE, mm.65-68, alto – Incorrect notes in the corresponding LGE, m.64-67 have been corrected. We know the notes in the LGE are incorrect because they break a very consistent pattern in the alto line which goes from LGE, m.52 – end.

10. NE, m.52, 56, 60, 64, 68, 72, T and B – A quarter rest has been added just before each restatement of the main theme.

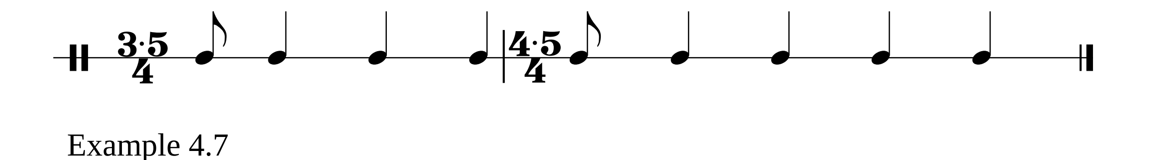
11. NE, mm.76-77, instr. – The final rhythm of the percussion instruments has been changed per the 1958 recording.

Gloria

Movement wide changes

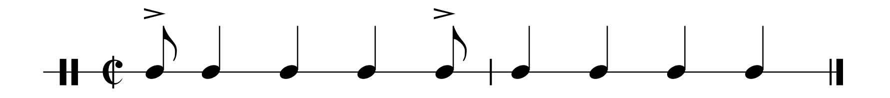
1. Much like the changes to the rhythm of the sakasaka in the *Kyrie*, an accent has been added to the eighth notes in the *Gloria* to counteract the natural tendency of

placing stress on the downbeat of m.2. The realization of this concept came in the March 2004 interview when Haazen conducted this passage as if each of the eighth notes began a measure. Subsequent discussion about the rhythm revealed that the second eighth note was in no way an anacrusis to the downbeat. Strong consideration was given to re-barring the entire sakasaka part to reflect the following stress, which is indeed how the rhythmic stress should feel (see Example 4.7):



Example 4.7

Recognizing that such a notation might be confusing, notating the existing rhythm with accents seemed most appropriate (see Example 4.8).



Example 4.8

2. As in the *Kyrie*, the instrumental parts in the NE have been rescored placing what is referred to in LGE as the “tom-tom (low)” on the bottom most staff. This will be true of each successive movement as well. The names of the instruments have also been changed to reflect their authentic Central African heritage. Added to

the NE score in this movement is the kyondo, which plays a significant role in an ad libitum section previously not notated in LGE (NE, mm.56-62).

3. As in all other movements, the voices have been rescored according to a standard mixed chorus setting. Slightly different in the *Gloria*, however, is that the tenor and bass share one clef, due to the fact they are most often in unison or doubled at the octave.

4. Throughout the *Gloria*, both drum parts, the kikumvi (high) and kikumvi (low), have slightly altered rhythms from what appears in the LGE. These are a direct transcription of the 1958 recording and are reflective of the improvisational nature of the work. As has been previously stated, these slight alterations to the rhythm are intended to give the instrumentalists a guide to improvisational techniques and insight in to what was done in an early performance.[31]

5. Tempo indications in this movement come from what was performed on the 1958 recording.

[31] Each slight alteration of the drums' rhythms will not be discussed in the following section because of the relative insignificance of such changes in the overall discussion of the movement.

Measure specific changes

1. NE, m.19, sop. – The LGE indicated this passage for "Women's Voices," but due to the high tessitura it has been scored for soprano only in the NE.

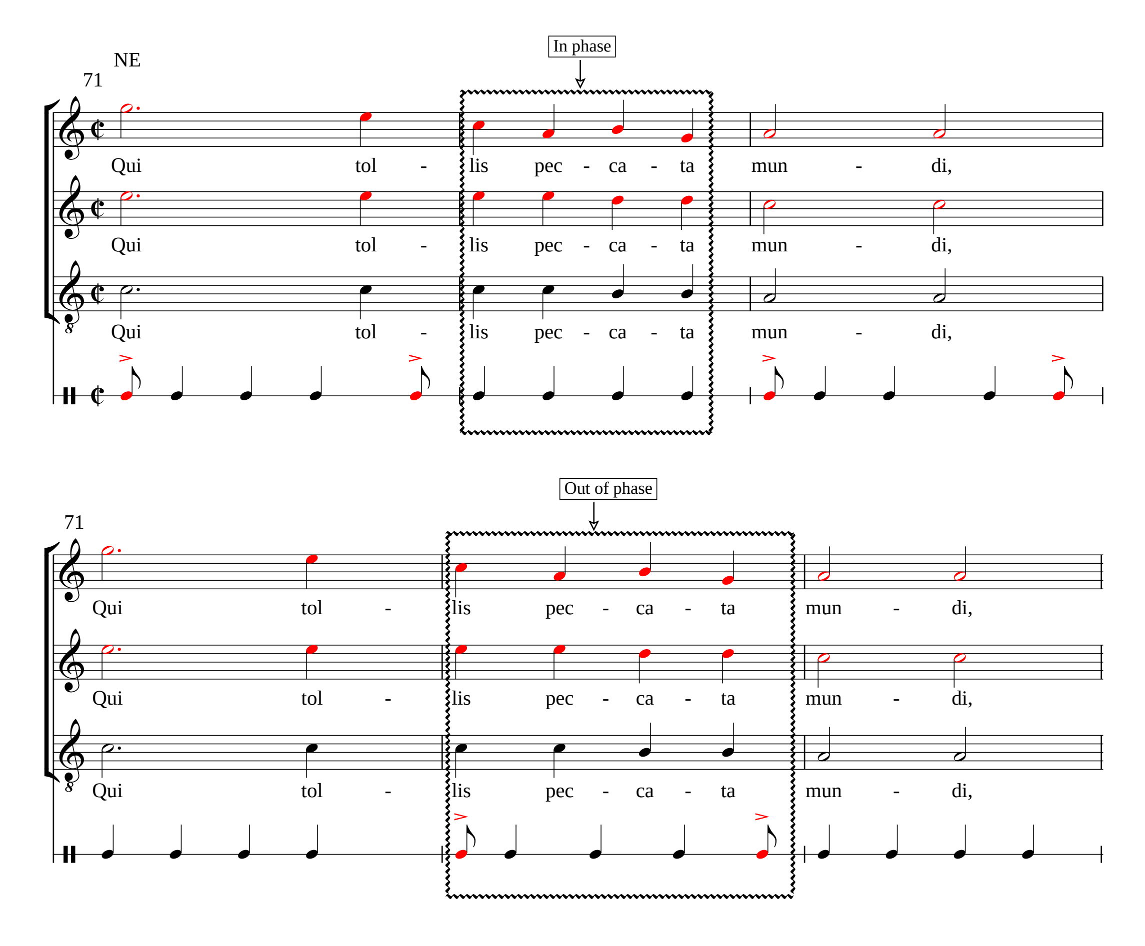
2. LGE, m.22, women's voices II – There is a discrepancy in the scoring of LGE, m.19-23 related to which women's part should sing. LGE, m.19 indicates "women's voices," while LGE, m.22 shows "women's voices II" singing. This is likely a result of the pagination.

3. NE, m.51, T-solo – A dotted slur has been added to the NE indicating no breath should be taken. This comes from the 1958 recording where the tenor is heard sustaining intentionally through to m.52.

4. NE, mm.56-62, kyondo – The kyondo can be heard on the original recording playing two distinct pitches in alternating eighth note duplets, beginning with the lower of the two tones.

5. NE, m.65 – Measure 65 of the NE has been added to keep the instruments and voices in phase. On the 1958 recording, when the soloist enters at LGE, m.65, one can hear an immediate adjustment take place in the instruments. It sounds almost as if the soloist might have come in one measure early. By LGE, m.67, the

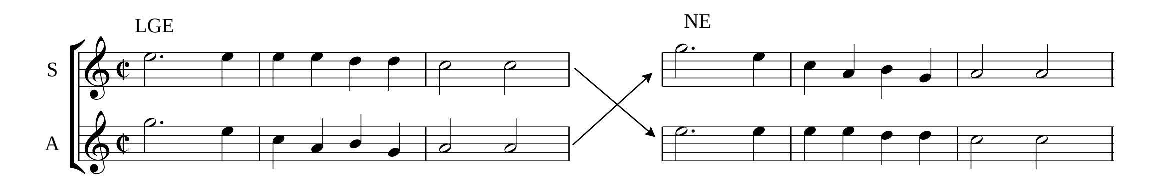
instruments have adjusted their patterns to be back in phase with the voices singing and playing the four quarter notes together. However, this adjustment was not picked up in the LGE, and from LGE, m.65 to the end of the movement, the sakasaka is notated incorrectly. It is apparent that the original percussionists were intentional about playing the four quarter notes with the chorus (see Example 4.9).



Example 4.9

6. NE, m.62-end, S and A – The notes of the soprano and alto lines have been re-voiced to be more in keeping with appropriate ranges. The pitches in the LGE

require the altos to enter each phrase on a G6 while the sopranos' initial note is a fourth below (D6). Attention was given to proper voice leading in the NE which resulted in the altos ending each phrase a third higher than the sopranos. Voice crossing of a third in the middle of the voice is significantly easier than voice crossing of a fourth on high G (see Example 4.10).



Example 4.10

7. NE, mm.73-75, T-solo – The tenor soloist in the 1958 recording sang different text from what is presented in LGE, mm.72-74. Haazen said in the March 2004 interview that wherever the soloist's text differs from the printed score, it was most likely a result of error on the singer's part. In subsequent performances Haazen said that the tenor sang what was printed in the LGE. The NE includes the alternate text as sung on the 1958 recording, except for some changes in the *Credo*, which will be discussed later. Because the text in the NE, mm.73-75 is a textual repetition, singing the alternate text of the recording seems appropriate. In cases where leaving out text of the Ordinary of the Mass would mean an incomplete statement of the Mass, such substitutions, in light of Haazen's comments, would be inappropriate.

8. NE, mm.67-end, bass – The 1958 original recording reveals that the basses sing different notes from the tenors. In these measures of the NE, where there are two sets of notes indicated in the men's staff, this is a change from the LGE which had the men singing only one set of pitches.

9. NE, m.111, T-solo – The tenor soloist in the 1958 recording does not include the final syllable of the word "A-men." The LGE inserts the last syllable at the end of each phrase, but the NE omits all except for a possible inclusion of "men" in NE, m.117 (see Example 4.11).



Example 4.11

10. NE, m.117, instr. – The NE includes a final tremolo for the percussion in the last measure of the movement per the 1958 recording.

Credo

Movement wide changes

1. The voices in the *Credo* have been scored in the NE for soprano, alto, tenor, and bass, but with the tenors and basses sharing one staff.

2. The high and low kikumvi staves have been flipped placing the highest drum on top.

3. Added to the NE in this movement is the kyondo, which plays a pivotal role in the improvisational cadenzas.

4. Tempo indications for the *Credo* come from the 1958 recording; however, these indications should be taken only after strong consultation with the tenor soloist, who will have to set the tempo based on his ability to sing the text.

Measure specific changes

1. NE, mm.26-27, T-solo – The last note of m.26 has been tied to m.27 by removing the quarter rest in LGE, m.27, and adding a quarter note. This is a more accurate

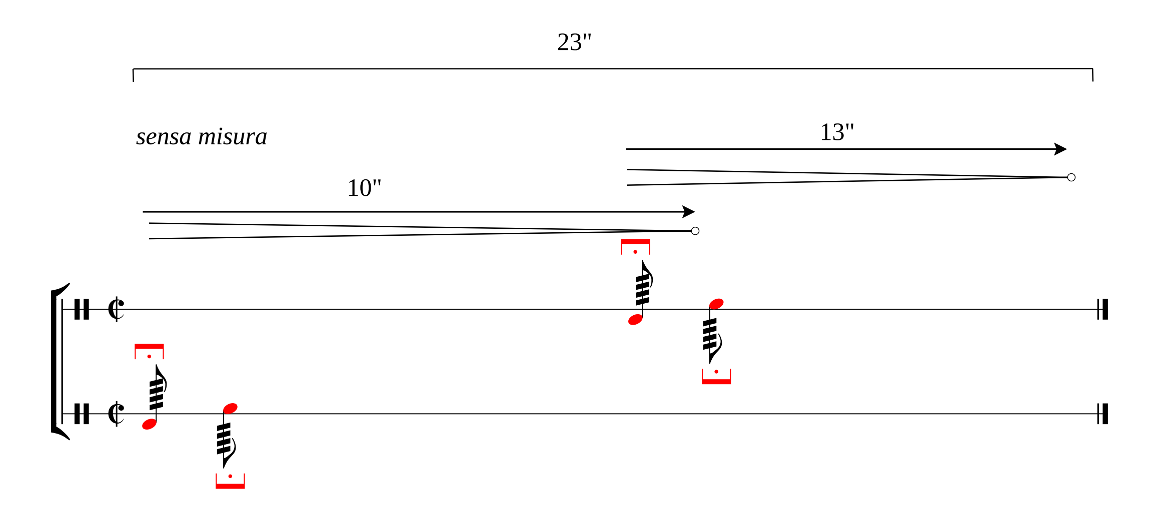
transcription of the 1958 recording where the tenor does not break these two phrases.

2. NE, m.30, T-solo – The whole note in LGE, m.30 has been changed to a half note in NE, m.30 per the 1958 recording.

3. NE, mm.47-62, alto – The alto doubling of the soprano melody has been retained from the LGE even though it stretches to the top of a normal alto range. The reason this has been retained in the NE is because of the significance of the treble voices melody which is in alternatum with the tenor soloist. If the balance with the tenor, instruments, and men's voices is equal with the sopranos singing this line alone, the conductor may elect to drop the altos from this section.

4. NE, m.62, instr. – The instrumental cadenza notated in the NE is a close graphic representation of what occurs in the 1958 recording. The omission of any suggestions or guidelines for improvisation in the LGE has been very troublesome for many conductors and instrumentalists who, uninformed about the music and instruments of Central Africa, usually improvise something which may or may not be connected to the music of *Missa Luba*. Haazen, in the March 2004 interview, indicated that the solo cadenza after LGE, m.62, which precedes the 'Crucifixus' section, was initially played by the native percussionists as a customary announcement of death from Kiluba. The instrumental announcement

would be played in the community to announce that someone had died. Haazen said that the very first time the choir and instruments worked on the *Credo*, the instruments played this musical cadenza and the boys of the choir immediately dropped their heads and became very solemn. The music which follows the cadenza is a typical kilio or "death song" with the men's voices accompanying the soloist with a doleful weep on "ou." The NE has notated this first cadenza using a temporal notation of approximately 23 seconds. First, the kyondo plays senza misura for approximately 10" and begins to fade out just as the low kikumvi plays senza misura for approximately 13" before fading out (see Example 4.12).



Example 4.12

5. NE, mm.87-94, instr. – The second instrumental cadenza, previously not notated in the LGE, has been notated in the NE according to the 1958 recording. In truth, the sakasaka and kikumvi drums play the exact rhythms they played at the

beginning of the work, except with a bit more volume and energy. The kyondo is added in this second instrumental cadenza playing eighth note duplets alternating between high and low pitches. Haazen said that this instrumental cadenza would have been played in the community when the leader or king of the village would return from a long trip. The suggestion is that it is a direct corollary to “Et resurrexit tertia die,” “He arose on the third day.” What is certain is that the two instrumental cadenzas serve two very different functions: one is to announce the death of Christ while the other is to announce his resurrection. This should have a profound influence on the percussionists’ interpretation of what to play in both sections.

6. NE, m.101, T-solo – The soloist in the 1958 recording omitted the word “Patris” from LGE, m.92. The NE has included this alteration to the text, but as with other textual deviations due to singer error, when the omission of text creates an incomplete statement of the Mass, it is recommended that modern performances use the LGE interpretation.

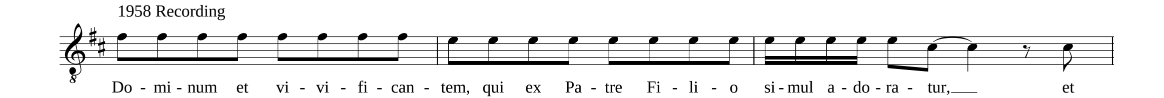
7. NE, mm.104-111, bass – The NE has notated the bass line an octave lower than the tenor as a result of the 1958 recording where one can hear doubling at the lower octave.

8. NE, m.112, T-solo – The tenor soloist in the 1958 recording makes a slight alteration to the text from LGE, m.103, and changes the fourth pitch of the measure (E6) to C#6.

9. NE, m.118, T-solo – The whole note in LGE, m.109 has been changed to a half note in the NE according to the 1958 recording.

10. NE, m.127, T-solo – One of the most difficult passages in the entire Mass for the tenor to sing is mm.127-130 of the *Credo*. This claim is supported by the fact that in the 1958 recording, the tenor soloist leaves out a significant portion of mm.127-130. Doing so, however, omits essential text from the Creed. For this reason, the NE does not notate this alteration to the LGE, but instead notes this as a footnote in the score. The specific change is (see Example 4.13):

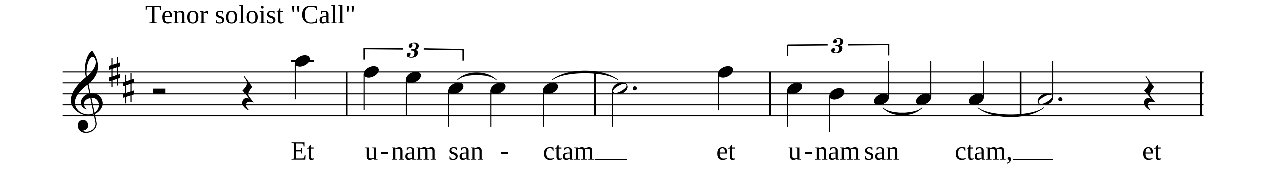


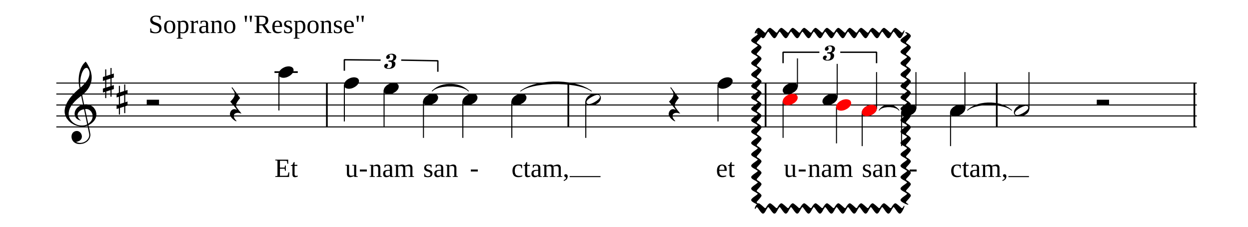


Example 4.13

11. NE, m.135-end, alto – The alto line in the NE has been transposed down an octave per the 1958 recording, where the soprano melody is sung by male voices as well. This is also a practical change due to the high tessitura for the altos.

12. NE, m.138, 142, 146, 150, 154, 158, 162, 166, 170, 174 , sop – In the 1958 recording, the sopranos can be heard singing both a direct response to the tenor soloist's call and the pitches as notated in the LGE at the same time. Most responses are a direct quote of the call, but this passage has the response notated differently. This poses a bit of a conflict tonally, but the NE has included both pitches because the 1958 recording, although not cleanly polished, is a better representation of what one would have heard at the early performances…some singing the notes exactly as the tenor soloist sings them and some singing a slightly different version, as notated in the LGE (see Example 4.14).





Example 4.14

13. NE, mm.140-141, T-solo – The notes of the tenor solo have been changed in the NE from LGE, m.131-132, reflective of a more accurate transcription of the 1958 recording.

14. NE, mm.174-175, alto – The 1958 recording has a few trebles singing the same notes as the men, creating multiple octaves of the final 'C.' The NE has assigned these notes to the altos because the sopranos are already in divisi.

Sanctus

Movement wide changes

1. The *Sanctus* has been rescored in the NE for SATB with appropriate divisi.

2. Although the instruments have been rescored placing the lowermost drum on the bottom staff, a more accurate transcription of the 1958 recording finds that the LGE had the notation for these two instruments reversed. The rhythms indicated in the LGE for the tom-tom (low) are actually played on the tom-tom (high) and vice versa. Therefore, although the names of the instruments have been rescored in the NE, the actual rhythms occur in the same staves as in the LGE.

3. The *Sanctus* is the only movement in which the LGE notates one of the drums on two separate staves (see Example 4.15). The NE remains consistent throughout the Mass by notating the drums on only one stave each.



Example 4.15

4. The tempo indications throughout the *Sanctus* are taken directly from the 1958 recording.

5. The rhythms of the low kikumvi have been changed in the NE to reflect a more accurate transcription of the 1958 recording.

<u>Measure specific changes</u>

1. NE, m.2, SATB – The final 's' of each 'Sanctus' has been placed in parenthesis in the NE. Careful listening to the 1958 recording reveals that virtually no singer put final consonants on any of the 'Sanctus' repetitions. In fact, throughout the entire Mass, final consonants are rarely heard, if at all, due to the fact that the

native language of the Luba people has no final consonants. This will be addressed in more detail in Chapter Five, Performance Practice.

2. NE, m.5, instr. – The two quarter notes erroneously found in LGE, m.5 have been removed in the NE.

3. NE, m.14 and 35 – The meter has been changed to 3/4 to be more reflective of the 1958 recording, which reveals the instruments have a direct segue to the "vivo" section, dropping the last beat of LGE, m.14.

4. NE, m.14 and 39, SATB – The final beat of the measure has been shortened to an eighth note as reflected in the original recording. Throughout much of the Mass, the chorus routinely shortens final beats so as to not overlap or obscure the main melodic statement.

5. NE, mm.18-19 and 43-44 – Two measures have been added to the instrumental interlude as was performed on the 1958 recording.

6. NE, mm.21-30 and46-end, bass – The 1958 recording has, in addition to the notes indicated in the LGE, a descending bass line 'B-A-G.' This creates contrary motion with the ascending soprano line and provides support for their high G.

7. NE, mm.36-39, T and B – Beat three in each measure of this passage has been shortened to an eighth note per the 1958 recording.

8. NE, m.46-end – Repeat signs around the final 'Hosanna' section have been added to the NE which were inadvertently omitted from the LGE.

9. NE, mm.20-28 and 45-53, sop. – Staccato markings have been added to some of the soprano notes to be more stylistically in synch with the 1958 recording.

Agnus Dei

<u>Movement wide changes</u>

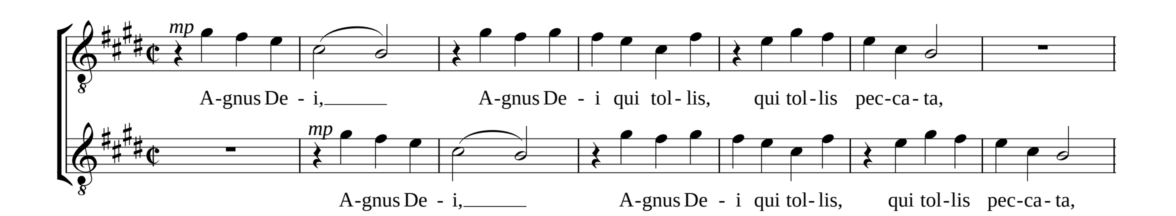
1. As the *Gloria* and *Agnus Dei* share the same exact sakasaka rhythm here, too, an accent has been added to the eighth notes to counteract the natural tendency of placing stress on the down beat of m.2.

2. The instruments have been rescored in the NE placing the kikumvi (low) on the bottom most stave. More significant is the fact that the rhythms of the two drums have been reversed from the way they were notated in the LGE. A more accurate transcription of the 1958 recording reveals that the low kikumvi plays on the <u>off</u> beat while the high kikumvi plays <u>on</u> the beat.

3. The voices have been rescored for SATB, in a two-part style setting. The tenors and basses have been combined on a bass clef instead of a treble clef as notated in the LGE.

4. The tempo indications come from the 1958 recording.

5. Added to the NE score is a separate stave for the two tenor soloists who are asked to improvise in LGE, mm.18-49, but with no guidelines or instructions. Although quite difficult to discern from the 1958 recording[32], but confirmed in the 2004 interview with Haazen, the two tenors sing short phrases from the tenor soloist's notes in NE, m.51-end, almost in a kind of alternatum. The notation for the improvisation in the NE uses portions of this section displaced by one measure for the two soloists (see Example 4.16). The effect is quite similar to what is heard on the 1958 recording, but is NOT intended to be followed exactly. The notation is intended only as a guide and is indicated as such in the score.



Example 4.16

[32] Haazen said in the 2004 interview that the two tenors improvising on the recording were in the farthest back row of the choir during the recording process and are thus very difficult to hear. In the live performances, the two tenor soloists were much more present in the sound. This confirms that this is not an optional passage, but essential in an authentic performance.

Measure specific changes

1. NE, m.5, S and A – A quarter rest has been added to the end of the measure, reflective of both the 1958 recording and the parallel section in NE, mm.26-37.

2. NE, m.26-37, sop. – The notes of the soprano line in these measures have been re-written in the NE to be more accurate with the 1958 recording.

3. NE, m.54, T-solo – The final syllable of "tol-lis" has been removed in the NE, reflective of the 1958 recording. Since this text is repeated many times throughout the movement, and because it is not a significant change from what is printed in the LGE, the alternative text found in the LGE has not been provided.

4. NE, mm.65-66, T-solo – The text on beat four of m.65 and the first two beats of m.66 has been changed to better reflect the original recording. The alternative text found in the LGE has not been provided for the same reasons as the previous entry.

CHAPTER V

PERFORMANCE PRACTICE

Instruments

One of the largest issues which plague many conductors when selecting *Missa Luba* for performance is what to do about the instruments. Unless you are blest with a close relationship with a professional percussion ensemble, you might feel intimidated by the instrumental requirements. And even if you have at your disposal some highly talented percussionists, this is still no guarantee that the result will be an authentic and accurate presentation of *Missa Luba*. Most percussionists who specialize in African instruments are trained in the music and instruments of West or South Africa where there has been significant ethno-musicological study. Rarely, if ever, will you find a percussionist familiar with the instruments and rhythms of Central Africa. What this means is that the informed conductor will likely be forced into being the "expert."

There are several questions which must be answered in order to make informed decisions regarding the instrumentation for *Missa Luba*. First, what are the instruments you will use (i.e. which modern, accessible instruments most closely match the original tribal instruments)? Second, how many percussionists will you need? Third, what can the instrumentalists do to make a more authentic performance and to provide some

excitement to an otherwise ostinato-like notated score? And last, what will you suggest for the instruments to play in the improvisational and ad libitum sections?

The instruments used in the original performances of *Missa Luba* were the sakasaka, kikumvi, and kyondo. The Lawson-Gould score calls for a gourd and a high and low tom-tom, and leaves out any mention of a kyondo. Yet, without a kyondo and using modern instruments which do not closely match the originals, the performance will be significantly different from what one can hear on the 1958 recording.

The 'sakasaka' (see Example 5.1) is the name for a shaker-style instrument whose more proper name is 'disakai.' The origins of the disakai are unknown, and it is found only in particular regions of Central Africa. The Luba would imitate the sound of the sakasaka with the onomatopoeia 'sakata sakata,' which indicates the natural ternary rhythm of the instrument as it is played.[33] "Sakasaka" is short for "sakata sakata."

The sakasaka can take a variety of forms, but most often is shaped like a small basket made with braided reeds, with a short handle at the top, attached at the bottom to a piece of a gourd. The inside is filled with small stones or cherry pits, which, when shaken, creates a rather soft rattling sound. The sakasaka is substituted in the LGE by a gourd, which is the most prominent shaker used in Luba music culture[34]. The problem with this substitution is that the sound of a gourd is more present and brilliant than that of the sakasaka. Because the sides of the sakasaka are woven, much like a basket, and the only hard surface is the bottom, the cherry pits do not create as much reverberation as they do in a solid gourd.

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[33] Jos Gansemans, "Les Instruments de Musique Luba (Shaba, Zaïre)," 13-14.
[34] Jos Gansemans, interviewed by author, e-mail, 1 March 2005.



Example 5.1 (photo, Jos Gansemans, 1980)

Appropriate substitutions for the sakasaka in a performance of *Missa Luba* will largely depend on the size and reverberant qualities of the performance space, and the size of the choir. A large hall with a large chorus may require a more reverberant and loud shaker such as a gourd, and possibly even a cabasa; however, this is only in the case of a large venue. Large spaces with excellent acoustical properties should facilitate the more authentic style instruments used in the original performances. Smaller performance venues are more suited to the style of *Missa Luba* and will allow for a more authentic performance.

Suitable substitutions can thus be almost all varieties of woven basket shakers such as the caxixi, ganza, African double shakers, etc. If a woven basket shaker is

unavailable, then small 'egg' shakers or rattan maracas which produce a less present sound might work, but they are less desirable. Large beaded gourds, cabasas, maracas, and especially modern shakers which are designed to cut through thick orchestrations are not desirable for an authentic performance of *Missa Luba*. The following chart displays desirable substitutions for the sakasaka (see Example 5.2).

Substitutions for the 'Sakasaka'

Preferred	**Permissible**	**Not preferred** (unless a very large performance venue)
Any Variety of Woven Basket Shakers	Small Egg Shakers	Beaded Gourds
Caxixi	Rattan Maracas	Maracas
Ganza	Gourds	Cabasa/Afuche

Example 5.2

The drums called for in the LGE are tom-toms, both high and low pitches. The original drums used in *Missa Luba* were called 'kikumvi' and are, of course, indigenous to Central Africa. A kikumvi is cylindrical in shape, larger at the top and gradually lessening in diameter toward the bottom, except for a short base at the bottom which allows for stability when the instrument is standing up. It is usually played between the legs while standing up and slightly bent over, or, for smaller drummers while the drum is lying on its side and the drummer sits on top of it (see Example 5.3).





Example 5.3 (photos, Guido Haazen, 1958)[35]

[35] Guido Haazen, "Singing Africa," p. 48. Both photos are from one of the performances of Les Troubadours du Roi Baudouin during their six month tour of Belgium. The top photo shows, from left to right, an nkumvi (signaling drum), kyondo (log drum), and kikumvi. The bottom photo shows a child sitting on a kikumvi.

The kikumvi is made of natural woods with animal hide stretched across the top for the head. There are different sizes, ranging anywhere from approximately two or three feet down to 18 inches, which create different pitches. Its resonant qualities are more mellow and the range of pitches achievable on a single drum is less than similar drums from around the world. It is, however, possible to get two distinguishable pitches from a single drum.

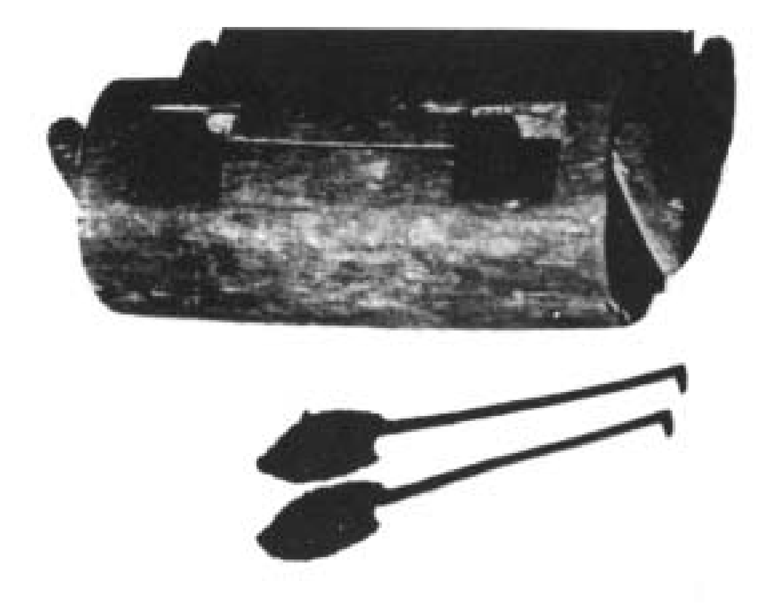
Suitable substitutes for the kikumvi, like the sakasaka, will be determined in part due to the size and reverberant qualities of the performance space. However, natural wood drums with animal skin heads are most preferred. In the absence of natural wood drums, tubular drums made of any material other than metal or ceramic are permissible substitutes. Conga drums are usually more prevalent among percussionists, but they, along with Djembe-style instruments, are generally much more reverberant and loud and are not preferred (see Example 5.4).

Suitable Substitutes for the 'Kikumvi'

Preferred	Natural wood drums with animal skins heads
Permissible	Tubular shaped drums – NOT made of metal or ceramic
Not Preferred	Congas, Doumbeks, or Djembes

Example 5.4

The kyondo (see Example 5.5) is the instrument which was not included in the LGE of *Missa Luba*. It plays a significant role in three instrumental cadenza-like sections and is not optional when performing *Missa Luba*. The kyondo is a cylindrically shaped log drum which, when played, gives two distinct pitches. Jos Gansemans, in his book "Les Instruments de Musique Luba," provides one of the most complete and helpful descriptions of this instrument.



Example 5.5 (photo, Jos Gansemans, 1980.)

> Since cylindrical instruments are found in every village, it is not surprising there is a great diversity in construction, ranging from roughly carved to finely styled models. The Luba differentiate these types of drums by specific terms. The term "kyondo" designates a medium size cylindrical slot drum, representing 90% of the total. The Luba call a smaller drum a “kondo". . . The larger version of the kyondo is called "londo". The Luba use the onomatopaeic "mbidi mbidi" to imitate the sound of the kyondo. . .
>
> To play the small drum the musician sits on the ground and places the kyondo on his feet. The side producing the deeper tone is oriented toward him for the simple reason that it is played more often. The large kyondo is put directly on the ground with the side producing the deeper tone facing the musician.
>
> The upper part has two resonance holes, the larger one often square, and they are connected by an approximately 1/2 cm. groove. As previously noted, the kyondo is cylindrical and is carved out so that the two sides have different thicknesses. This allows the production of two tones, in a second or third interval.[36]

Fortunately, there are ample versions of log drums which would be suitable for a performance of *Missa Luba*. Slit log drums are most common and available from many different instrument manufacturers. Most modern slit log drums are available with many possible pitches and are generally more resonant than the kyondo. If possible, solid carved log drums are preferred over a box construction, and careful attention should be given to play only two differentiating pitches on the slit drum, if more than two are available.

[36] Jos Gansemans, “Les Instruments de Musique Luba (Shaba, Zaïre),” translated by Dr. Kendall Blake, p. 35-36.

Although the score, both in the NE and LGE, calls for only one instrument per category, a more authentic presentation might include multiple players for each of the kikumvis (high and low). This will enable one of the instruments to maintain the steady rhythms notated in the score, while the other can have more improvisational freedom. This would also counteract the more mellow nature of the natural instruments in larger concert settings and in the case of a large chorus. Only one player is needed for each of the sakasaka and kyondo parts. Thus, an ideal number of players for *Missa Luba* would be six percussionists: 1. Sakasaka, 2. Kikumvi high I, 3. Kikumvi high II, 4. Kikumvi low I, 5. Kikumvi low II, and 6. Kyondo.

The improvisation of the instruments is fundamental to an authentic performance of *Missa Luba*. Haazen was adamant that the notes in the score be used only as a guide on which to improvise.

> But this notation of the *Missa Luba* does not imply that one must perform the Mass as written! If desired this written version of the Mass may be used as a suitable springboard for those who will venture upon their own new creation of this original African Mass.[37]

Even so, it is imperative that the instruments use the notes written in the scores (NE or LGE) as a basis or backbone of a structure which would support improvisation. Improvisation should not mean to play whatever comes to mind. There should be some underlying structure or rhythmic pulse which holds the work in continuity with good performance practice.

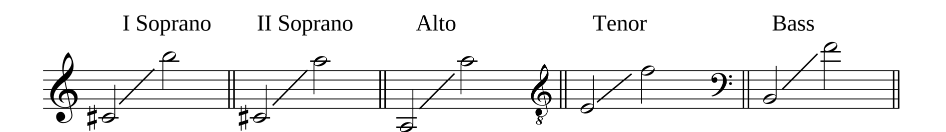
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[37] Guido Haazen, notes to Lawson-Gould score, L.G. Co. 51401, 1969.

The instrumentalists must also recognize that good performance practice would mandate they serve as accompaniment to the chorus and soloist. As such, they should adjust their volume and intensity based on the performing forces present at the time. Throughout the 1958 recording, the instruments can be heard playing in three dynamic ranges: 1. they play softly when the soloist is singing alone; 2. they are louder when the chorus enters; and 3. they are the loudest when they are playing alone – no chorus or soloist present.

Chorus

The choral forces required for *Missa Luba* can vary greatly. The original score calls for a choir of men and boys, and the original performances had a total of fifty seven singers – forty trebles and seventeen men. With a mixed chorus of men and women, a successful performance could include anywhere from a small chamber size chorus up to a large chorus of a hundred or more. The music is relatively easy and could be sung with a great deal of success by school, church, and community choruses. The ranges, with a slight exception of that of the altos, is well within an acceptable pitch range for all voice parts (see Example 5.6).



Example 5.6

When asked about the desirable vocal quality of the chorus, Haazen suggested that a vocal approach as would be used in singing the music of Palestrina would best suit a performance of *Missa Luba*.[38] In the 1958 recording, the chorus can be heard singing with a bright and forward vocal production, at times so bright and forward as to be inconsistent with good vocal production. Even so, this should inform a conductor as to the direction he or she should give regarding a desired choral timbre.

Of major significance is the ensemble diction used by the chorus in the original 1958 recording. Much like French, Kiluba, the language of the Luba people, does not have final consonants at the ends of words. And, like the development of French Latin, the diction used in *Missa Luba* should minimize greatly the use of final consonants. The clearest example of this can be heard in the *Sanctus* where the chorus completely omits the final consonant from the word 'Sanctus,' creating 'Sanctu.' For many choruses, reducing the amount of weight applied to a final consonant can be quite tricky. One suggestion is to select three or four singers who are responsible for all final consonants, and instruct the rest of the chorus to remove all of their final consonants.

Lastly, some consideration should be given to kinesthetic involvement by the chorus while singing *Missa Luba*. In the Luba culture, as is the case throughout most of Africa, there is little or no separation between the concept of dance and song. The two art forms are inseparable. It is nearly inconceivable that an African would sing while remaining still.

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[38] Guido Haazen, interviewed by author, 12-16 March 2004.

However, the early performances of *Missa Luba* are reflective of its progressive nature in the context of the Catholic Church in the 1950's. From the first concert to the last, the chorus remained relatively still while singing, only minimally kinesthetically involved. Haazen said in the March 2004 interview that the chorus did not move as much as they would have done if singing the folk songs on which *Missa Luba* was based because of their reverential conception of the work in a sacred context. For the native singers, the music which was sung in church was not to be danced. It is thus up to the conductor to determine how much movement should be employed while singing *Missa Lub*a. Certainly, standing perfectly still would not be in keeping with good performance practice.

Soloist

Of major concern for a conductor of *Missa Luba* should be the selection of a tenor to sing the solo. The option of having another voice part other than a tenor to sing the solo is well outside the bounds of authentic and is not in keeping with good performance practices. The solo part is integrally woven into the fabric of the Mass and in performance, to a degree, supersedes the role of the conductor (more on this in the next section). The range for the tenor solo is not excessive (see Example 5.7), but the tessitura is rather high at E5.

Example 5.7 

Particularly difficult for the tenor soloist is the speed at which the text must be sung. There are portions of the *Credo* that are quite challenging at the tempo of the 1958 recording; so challenging, in fact, that the original tenor soloist, Joachim Ngoi, had difficulty getting all the text in.[39] The tempos selected by the conductor should take into consideration the ability of the soloist to be clearly understood with regard to the presentation of the text.

The tenor should strive for a healthy vocal production, but one which is not overly operatic or dramatic. If possible, the tenor should study and sing through the original folk melodies used as models for the Mass. This will provide some contextual insight into the appropriate vocal approach to the solos in *Missa Luba*.

Also, the tenor should keep in mind that the soloist in the original performances led the chorus, as is customary in call and response singing. This ought to impact the interaction of the soloist with the chorus. Not recommended is singing the solos in *Missa Luba* as would be done in a Mozart Mass – standing in front of the chorus, facing the audience, indifferent to the music making behind. *Missa Luba* should require a more informal approach to concert etiquette and the interplay between soloist, instruments, chorus, and audience.

[39] See Chapter Three, *Credo*, Measure Specific Changes, No. 10.

Conductor

The original performances of *Missa Luba* were not conducted, at least in our modern sense of the term. The tenor soloist, Joachim Ngoi, led the choir as he sang the solos. In the beginning, Haazen would only occasionally indicate a choral entrance or cut-off. Once the chorus had performed the work a number of times, Haazen was able to remove himself from leadership in the performances altogether. A conductor today should have the freedom to decide if he or she will conduct every beat, only significant shifts and changes in the score, or not all. *Missa Luba* will work no matter the approach.

CHAPTER VI

CONCLUSION

Two Thousand and Eight will be the Fiftieth Anniversary of the first performance of *Missa Luba*. Although performed regularly each year and growing in popularity, *Missa Luba* is unlikely to receive the same fanfare that accompanies other Mass settings that achieve similar longevity status. It is the sincere desire of the author that the research presented in this document might help to fuel a surge of interest in, and knowledge about, this significant contribution to the choral repertory.

In many ways, *Missa Luba* stands as a testament to the status of the Catholic Church in the years prior to Vatican II, by addressing the need for cultural inclusion in the Mass. It also stands as an example of a nationalistic movement in the 1950's and 1960's in Africa, because it gave a reason to be proud to be African – one could be both Christian and celebrate one's cultural diversity. It also stands as a testament to the unbelievable musicality and rich musical heritage that is so pervasive throughout Africa.

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